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of the Committee of*



*Science and Art Department
Council on Education.*

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SCIENCE AND ART.



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Carvings in Ivory and Wood.



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A complete collection may be consulted in the NATIONAL ART LIBRARY, South Kensington Museum.



LONDON: PUBLISHED BY THE ARUNDEL SOCIETY FOR
PROMOTING THE KNOWLEDGE OF ART,

24, OLD BOND STREET,

Price Sixpence.

Extracted from Minutes passed by the Right Honourable the Lords of the Committee of Her Majesty's most Honourable Privy Council on Education; dated Dec. 1865, and Feb. 1866.

"In reference to the Distribution of Art Examples; after taking into consideration the several systems which had been adopted, either of direct sale by the Department to Art Schools, &c., or by sale through Agents in the ordinary channels of trade, their Lordships were led to believe that a system might be adopted by which a public Society, not looking to large profits, might be found willing to undertake the responsibility of all commercial transactions connected with the purchase and sale of Examples; whilst the Department of Science and Art might promote the success of the undertaking by affording sufficient space in the South Kensington Museum for exhibiting the Examples to the public, and by advertising the works for sale.

"In reference to a communication on the same subject subsequently received from the 'ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART,' their Lordships considered that Society a peculiarly eligible channel for assisting the action of the Department, and directed that arrangements for the publication and sale of Photographs and other Art Examples produced by the Science and Art Department should forthwith be entered into with the Arundel Society."

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Classified Lists of Photographs,

TAKEN FOR THE DEPARTMENT OF SCIENCE AND ART,

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CLASSIFIED LIST OF PHOTOGRAPHS.

WORKS OF DECORATIVE ART

IN

PRECIOUS METALS AND ENAMELS.

Specimens of the Photographs enumerated in this Catalogue may be seen in the Arundel Society's Sale Rooms at the South Kensington Museum and at the Office of the Arundel Society, 24, Old Bond Street.

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PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING THE
KNOWLEDGE OF ART, 24, OLD BOND STREET.

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Many of the Photographs included in this Catalogue may be had on application. Those which are not in stock will be delivered (except under special circumstances) in fourteen days. All must be paid for previous to delivery.

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P R E F A C E.

ECCLESIASTICAL UTENSILS.

THE work of the goldsmith has in all ages been held in high estimation ; the writings of ancient authors tell us to what perfection it was carried in their day, and the numerous specimens of this beautiful art which have been discovered among ruins and in ancient monuments furnish abundant proof of the truth of their statements.

At a very early period of the Christian Church the ecclesiastical utensils, whether of copper, bronze, gold, or silver, were often enriched by the goldsmith with enamels and precious stones. Of this description of art-work of the 11th and 12th centuries, examples still exist in national museums, church treasuries, and private collections, although those of the earlier date are very rare. These objects are of a bold and severe style ; the Chalices are wide-spreading in form, supported on circular feet, the diameter of which sometimes exceeds that of the cup ; the Crosses, in ivory, gold, gilt metal, and bronze enamelled, are enriched with ornaments in high relief, and frequently terminate in a large leaf ; the Chasses are in the form of a sarcophagus ; the Censers of spheroidal form are surmounted with edifices and figures ; the sacred vases are mostly ornamented with precious stones alternating with cloisonné enamels.

The ecclesiastical ornaments produced for the sovereigns, bishops, and rich monasteries of France and Germany during the 13th century surpassed in magnificence any works of the kind previously achieved. The treasury of the cathedral of Aix-la-Chapelle contains some specimens of this brilliant period, the finest of which is the Chasse of Nôtre Dame, which was commenced by order of Frederick II. previous to A.D. 1220, and not completed until about A.D. 1237. The long period employed on its manufacture, and the edict of Frederick II., which enjoined that all the offerings of the pilgrims should be expended on the church until such time as the work should be completed, may account for its being one of the finest specimens of the ecclesiastical art of the goldsmith. Among other specimens of the German work of this period, should be named the fine Chasse of the Kings in the cathedral of Cologne and the Monstrance in the convent of Nôtre Dame at Namur.

Nor was France at this period behindhand with Germany in goldsmiths' work, as the *chasse* of St. Taurin d'Evreux still evidences. This remarkable work, which is in the form of a miniature church, made of gold and silver, was executed in 1225. There is also a very fine *Chasse* of the same period at Rouen. The specimens of the work of the 14th century which are still preserved, show a change in the form of the Chalice, the cup of which is semi-ovoid and the stem much taller. The *Chasses* are mostly of architectural form for the cathedrals, and form statuettes and busts in gold or silver, holding the reliquary, when intended for the chapels and oratories, and this fashion enabled the goldsmith to display his talent in sculpture. Grotesque statuettes were also used as reliquaries. Many specimens of this period are preserved in the Museum of the Louvre at Paris, and in other public and private collections in France, Germany, and England.

The Gothic style of ornamenting sacred vessels, which was practised in the 13th and 14th centuries, continued in vogue during the whole of the 15th and the early part of the 16th centuries. It was not until the end of the first quarter of the 16th century that the Italian style of decorating goldsmiths' work was adopted either in France or Germany. Italy had been long famous for its goldsmiths' work, and when it is remembered that Donatello, Filippo Brunelleschi, who constructed the cupola of the cathedral of Florence, and Ghiberti, the author of the gates of the Baptistery, had all goldsmiths for their first masters, and worked at the craft with their own hands, it is easy to imagine what beautiful works must have been produced in that country. But these noble works have nearly all perished; their artistic merit could not save them from the cupidity, want, fear of pillage, and the love of change of subsequent times. Benvenuto Cellini informs us, in his memoirs, that while Pope Clement VII. was besieged in the castle of Saint-Angelo he received orders to take out all the precious stones from the tiaras, the sacred vases, and the jewelry belonging to the sovereign pontiff, and to fuse all the gold contained in them, which produced 200 lbs. weight of the precious metal. How many artistic treasures must then have perished in the crucible of Cellini! The two most important examples of the Italian ecclesiastical goldsmiths' work still existing are the altar of St. James of Pistoia and the altar of the Baptistery of St. John at Florence. On these two monuments the most celebrated goldsmiths of Italy worked more than 150 years, and on them may be traced the history of the art during the 14th and 15th centuries.

In the 16th century the popular taste for mythological subjects and the poetry of the ancient Greeks had a great influence on the art of the goldsmith. The style which grew up under this influence was well

adapted to jewelry and decorative plate, which then attained a rare elegance ; but it worked to the detriment of the ecclesiastical art, which lost that stamp of gravity for which it was so celebrated in the middle ages.

The specimens of ancient English and Irish ecclesiastical metal work still preserved are not numerous, but they are sufficient to prove that the goldsmiths of our own country had, at an early date, attained to a very high standard of excellence.

The photographs enumerated in this portion of the catalogue have been taken from objects in the Museum of the Louvre at Paris and in the South Kensington Museum, and from specimens lent by the universities, corporate bodies, and private collectors for exhibition at the "Special Loan Exhibition" at the South Kensington Museum in 1862.

Among the more important works may be specially mentioned the Shrine of the Gospels of St. Molasch, belonging to the Royal Irish Academy (No. 1) ; two views of the Shrine of St. Manchen or St. Monaghan, exhibited by the Right Rev. Bishop Kilduff (Nos. 8 and 9) ; Reliquary in form of a sandalled foot, the property of Mr. Hollingworth Magniac (No. 17) ; the Monstrance belonging to H.R.H. the Duc d'Aumale (No. 32) ; the Chasse or Reliquary from the Soltykoff collection (No. 78) ; and the famous "Gloucester" Candlestick from the Soltykoff collection, now in the South Kensington Museum (No. 92).

DECORATIVE PLATE.

THE history of the goldsmith's art as applied to the decoration of plate generally is in most respects the same as that of the ornamentation of ecclesiastical vessels ; the processes of gilding, parcel-gilding, and ornamenting with niellos, repoussé work, and enamelling, were alike used. Up to the beginning of the 14th century the goldsmiths were, with few exceptions, monks ; but early in that century the art emerged from the cloister and took a wider range ; it was no longer employed exclusively in the service of the church. Rich and noble individuals became its patrons, and in Italy it followed step by step the progress of sculpture, with which it was identified, until the close of the 15th century. The forms became pure and correct, and the style was improved by the study of ancient examples. The 16th century is marked by a decided taste for classical and mythological subjects, of which the goldsmith's art largely partook. The photographs in this portion of the catalogue are mostly taken from objects of that period, some of the most important of which are the

Ewer and Plateau, in silver-gilt, (Savoyard work,) date about 1500 (Nos. 123 and 124), lent for exhibition by the Marquis d'Azeglio; the Rosewater Ewer and Salver, in silver-gilt, 16th century work (Nos. 193 and 194), in the possession of Captain Leyland; the plate lent for exhibition by the Universities of Oxford and Cambridge; several beautiful objects in the collections of Baron Lionel de Rothschild and Mr. Moffatt; and numerous specimens belonging to the South Kensington Museum.

METAL WORK.

ECCLESIASTICAL UTENSILS.

1. SHRINE OF THE GOSPELS OF ST. MOLASCH, bronze, bound with silver, overlaid with openwork. Loan Catalogue, No. 900. *Lent by the Royal Irish Academy.* 1s. 6d.
 2. SHRINE OF THE PSALTER OF ST. COLUMBA. Wood, mounted in silver and bronze, with bronze rings and chains for suspension. Irish. 13th or 14th century work. Loan Cat., No. 901. *Lent by the College of St. Columba, County Dublin.* 2s. 3d.
 3. CHASSE, or SHRINE RELIQUARY, in silver. German work of the 15th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
 4. RELIQUARY, silver gilt, containing a piece of wood said to be a portion of the true cross. 15th century work. Loan Catalogue, No. 1,019. *Lent by the Hon. Robt. Curzon, jun.* 1s. 6d.
 5. PENDENT RELIQUARY, formed of a portion of an arm bone, mounted in a framework of three hoops of gold, set with gems and enriched with translucent enamel. Probably Italian work of the early part of the 16th century. Loan Catalogue, No. 7,773. *Lent by Mrs. Gordon Canning.* 1s. 6d.
 6. PENDENT RELIQUARY, same as No. 5, showing the reverse side. *Lent by Mrs. Gordon Canning.* 1s. 6d.
 7. ENDS OF A LARGE COFFER RELIQUARY or CHASSE. Rhenish Byzantine work. 12th century. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
 8. SHRINE OF ST. MONAGHAN. Irish. 12th century work. *Lent by the Right Rev. the Bishop Kilduff.* 3s. 4d.
 9. SHRINE OF ST. MONAGHAN (end view). *Lent by the Right Rev. the Bishop Kilduff.* 3s. 4d.
 10. RELIQUARY, silver gilt. Spanish or Portuguese work of the end of the 15th or beginning of the 16th century. Loan Catalogue, No. 989. *Lent by Mr. Henry T. Hope.* 1s. 10d.
 11. RELIQUARY, silver gilt. French work. Date about 1370. Loan Cat., No. 1,018. *Lent by the Hon. Robt. Curzon, jun.* 1s. 10d.
 12. RELIQUARY, in gilt bronze, in the form of a basilica. 13th century work. (Bernal coll.) *In the South Kensington Museum.*
- RELIQUARY, in copper gilt, resembling a tower with pyramidal roof, the sides pierced with arcades, supported on a stem. 13th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

13. CHASSE or RELIQUARY, in gilt metal, in the form of a church, French Gothic. Date about 1290. Loan Catalogue, No. 1,028. *Lent by the Hon. R. Curzon, jun.* 2s. 3d.
14. RELIQUARY OF ST. LACHTEEN, in form of a hand and forearm. Irish work. Probably of the 12th century. Loan Catalogue, No. 898. *Lent by Mr. A. Fountaine.* 2s. 3d.
15. RELIQUARY or MONSTRANCE, the upper part formed by a horizontal glass cylinder supported by Gothic buttresses in gilt bronze; the stand beneath has a shield of arms in champlevé enamel. 14th century. (Bernal coll.) *In the South Kensington Museum.*

MONSTRANCE, in silver, the upper part enriched with pinnacles and other mediæval ornaments, the stem apparently of more recent date. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

16. PYX or RELIQUARY, octagonal spire-shaped, in silver-gilt. Flemish work. Date about 1480. *Lent by Mr. Hollingworth Magniac.*
- MONSTRANCE or PYX, spire-shaped, in silver-gilt. Flemish. or German work of the early part of the 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
17. RELIQUARY, in the form of a sandalled foot, in silver-gilt, set with jewels, &c. Swiss work. Dated 1470. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
18. HEAD OF A STAFF of the Ruler of the Choir, or of a Crozier, in gilt bronze, with a knop or ball of rock crystal. Limoges work. Date about 1280. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
19. HEAD OF A CROZIER, in gilt metal. French or Flemish work of the 15th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
20. HEAD OF A PASTORAL STAFF, in gilt metal and silver. French work of the latter part of the 15th century. Loan Cat., No. 1,030. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
21. THE "LIMERICK CROZIER," a silver-gilt pastoral staff. Work of the early part of the 15th century. Loan Catalogue, No. 7,825. *Lent by the Right Rev. Bishop Butler.* 2s. 8d.
22. THE LIMERICK MITRE. Loan Catalogue, No. 7,826. *Lent by the Right Rev. Bishop Butler.* 2s. 3d.
23. PASTORAL STAFF OF WILLIAM OF WYKEHAM, Bishop of Winchester. Work of the 14th century. Loan Catalogue, No. 3,212. *Lent by New College, Oxford.* 2s. 8d.
24. PASTORAL STAFF, called that of St. Melis. Yew, overlaid with bronze. *Lent by the Right Rev. Bishop Kilduff.*
- THE CLONMACNOISE CROZIER. Wood, overlaid with bronze, ornamented with niellos. Irish. 12th century work. *Lent by the Royal Irish Academy.*

PASTORAL STAFF OF THE BISHOP OF LISMORE.

Wood, overlaid with bronze. Irish. 12th century work. Loan Cat., Nos. 895, 896, and 897. *Lent by the Duke of Devonshire.*
2s. 8d.

25. PASTORAL STAFF OF BISHOP FOX, silver-gilt; the head richly decorated in enamel. Probably English work of the 17th century. Loan Catalogue, No. 3,208. *Lent by Corpus Christi College, Oxford.*
2s. 8d.
 26. CRUCIFIX, in gilt copper, the crosslets and the centre ornamented on both sides with plates of engraved silver, originally covered with translucent enamel. Italian work of the 14th century. *In the South Kensington Museum.*
1s. 6d.
 27. PROCESSIONAL CROSS, in bronze gilt and stamped metal. 15th century. *In the South Kensington Museum.*
1s. 6d.
 28. CROSS, incrustation of thin silver plates on wood, enriched with filigree ornaments and set with imitation gems. 13th or 14th cent. (Bernal coll.) *In the South Kensington Museum.*
1s. 6d.
 29. CRUCIFIX, in bronze gilt, decorated with bands of champlevé enamel. On the ends of the cross are a pelican in her piety, and three half-length figures of saints; in the centre is a figure of our Saviour. Brought from Avellino, in the kingdom of Naples. Italian work. Date about 1400. *In the South Kensington Museum.*
1s. 6d.
 30. PROCESSIONAL CRUCIFIX, in stamped and chiselled brass, with a half-length figure of the Almighty in the upper crosslet, and a female saint in each of the others. Italian. 16th century. *In the South Kensington Museum.*
1s. 6d.
 31. PROCESSIONAL CROSS, in silver-gilt. *Lent by H.R.H. the Duc d'Aumale.*
3s. 8d.
 32. MONSTRANCE, in silver-gilt. Probably Portuguese work of the early part of the 16th century. Loan Catalogue, No. 990. *Lent by H.R.H. the Duc d'Aumale.*
2s. 8d.
 33. CHRISMATORY, or vessel for the conservation of the consecrated oils. Gilt metal. Date, second half of the 13th century. Loan Cat., No. 1,009. *Lent by the Rev. Walter Sneyd.*
1s. 10d.
 34. PAX, in its original gilt metal mounting. In the centre a bronze relief, attributed to Sandro Botticelli; on the plinth are three niello plaques. The mounting in chiselled bronze is enriched with silver filigree work. Italian. Date about 1490. *In the South Kensington Museum.*
1s. 6d.
 35. TRIANGULAR CRUET (chrismatory), in silver-parcel gilt; decorated with figures of saints under Gothic canopies. German. Date about 1490. *In the South Kensington Museum.*
- FRAGMENT OF A SHIRINE or MONSTRANCE, in bronze gilt. 15th cent. work. *In the South Kensington Museum.* 1s. 6d.

36. PYX, or CIBORIUM, in gilt metal, ornamented with plaques of niello work and enamelled glass pastes. Italian work of the 13th or 14th century. Loan Catalogue, No. 1,020. *Lent by the Hon. R. Curzon, jun.* 1s. 10d.
37. MONSTRANCE, or CIBORIUM, in copper gilt, of Gothic architectural design; the foot and stem enriched with champlévé enamels. Italian. Date about 1350. *In the South Kensington Museum.* 1s. 6d.
38. MONSTRANCE, in gilt metal; an architectural shrine, decorated with strap and cartouche work, columns, arcades, &c. Spanish work. Dated 1537. 1s. 6d.
39. TWO "CIBORIA," or covered bowls, in copper-gilt and enamel. Probably German work of the 12th century. The one in Loan Catalogue, No. 1,101, *lent by the Rev. G. W. Braikenridge*; the other, No. 1,101*, *lent by Mr. R. Bruce, of Kennet.* 2s. 3d.
40. PAX, silver-gilt, with relievo of the deposition of the Cross, in frame of renaissance style, supported by female terminal statuettes. Italian. 16th century. *In the South Kensington Museum.*
- TRIPTYCH, in gilt bronze. 11th or 12th century(?). *In the South Kensington Museum.* 1s. 6d.
41. MONSTRANCE, in gilt copper. 15th century. *In the South Kensington Museum.* 1s. 6d.
42. MONSTRANCE, in gilt metal, decorated with translucent enamels. Italian. 15th century. (Soltykoff coll.) *In the South Kensington Museum.* 1s. 6d.
43. PAX, in niello work, in frame of silver-gilt. Subject, the Nativity. *In the South Kensington Museum.* 1s. 6d.
44. OCTAGONAL PYX-BOX or CIBORIUM, in silver-gilt. German Gothic art of the middle of the 15th century. Catalogue, No. 993. *Lent by the Hon. Robert Curzon, jun.* 1s. 2d.
45. CHALICE, in silver gilt, the knop enriched with six projecting lozenge-shaped bosses, with raised rosettes. French or German work. 15th century. *In the South Kensington Museum.*
- CHALICE, in gilt metal, the bowl in silver. Round the knop are six circular medallions in blue champlévé enamel, containing half figures of saints. On the base is an inscription in Gothic letters, and the date 1429. Italian. *In the South Kensington Museum.*
- CHALICE, in silver gilt, the knop decorated with enamelled rosettes in relief, the bowl engraved later with 16th century floriated ornaments. The chalice is of the 15th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

46. CHALICE, the stem in bronze gilt, ornamented with chiselled arabesques and niello work medallions, silver bowl. Italian. Date about 1500. *In the South Kensington Museum.*

CHALICE, in silver gilt, the hexagonal foot ornamented with a crucifix in relief and seven shields of arms. 15th century. (Bernal coll.) *In the South Kensington Museum.*

CHALICE, the bowl in silver, the stem in gilt bronze, enriched with enamels. Italian. 14th century work. *In the South Kensington Museum.* 1s. 6d.

48. CHALICE, in bronze gilt, chased and engraved, the stem enriched with gadrooned ornamentation. Under the foot is an inscription and the date 1547. Italian. *In the S. Kensington Museum.*

CHALICE, in silver gilt, the base ornamented with four medallions of Scripture subjects, the figures in repoussé work. French. 14th century work. *In the South Kensington Museum.*

CHALICE, bronze gilt, with silver bowl, the foot engraved with medallions of the four doctors of the church, the resurrection and the entombment. German work. Date about 1520. Paten to the above. *In the South Kensington Museum.* 1s. 6d.

49. CHALICE, in silver parcel gilt, the knop and foot ornamented with translucent enamel figures of saints. 15th century. Inscribed, "Andreas Arditi de Florentia me fecit." *Lent by Mr. G. H. Morland.*

CIBORIUM AND COVER, in gilt metal, the body inlaid with plaques of nielloed silver of Scriptural subjects. 14th century. *Lent by Mr. G. H. Morland.*

CHALICE, in gilt metal, the lower part of the bowl, boss, and foot ornamented with translucent enamels of saints, hexagonal foot. 15th century. *Lent by Mr. G. H. Morland.* 1s. 10d.

50. CHALICE, in silver gilt; the lower part of the bowl surrounded with an inscription. 15th century. *In the South Kensington Museum.*

CHALICE AND PATEN, in silver-gilt, enriched with enamels. German. The knop surrounded with inscriptions in enamel. Date about 1300. *In the South Kensington Museum.* 1s. 6d.

51. CHALICE, in silver-gilt, with enamel plaques. 16th century work. *Lent by Mr. J. Field.* 1s. 10d.

52. NAVICULA, in copper; winged serpents for handles. *In the South Kensington Museum.*

CUSTODE, or CHALICE-SHAPED VASE and COVER, in gilt metal, surmounted by a pelican in her piety. Italian. Date about 1540. *In the South Kensington Museum.* 1s. 2d.

53. INCENSE-BURNER, in bronze. Italian. 16th century work. *In the South Kensington Museum.*

NAVICULA, in engraved copper. German. 14th century. *In the South Kensington Museum.* 1s. 6d.

54. INCENSE-BURNER, in silver-gilt. French work. Date about 1630. *Lent by the Earl of Chesterfield.* 2s. 6d.
55. TRIPTYCH, in gilt-metal, ornamented with enamel. German work of the 12th century. (Soltykoff coll.) Loan Catalogue, No. 1,089. *Lent by Mr. G. H. Morland.* 2s. 3d.
56. "BURETTES," or SACRAMENTAL EWERS, in silver-gilt and amber. Flemish. 15th century work. *In the South Kensington Museum.* 1s. 10d.
57. MORSE, or BROOCH, for a cope, translucent enamel appliqués on silver, in setting or framework of gilt bronze. Florentine or Sieneese work. Date about 1420. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
58. MORSE, or BROOCH, for a cope. Italian work of the first half of the 15th century. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
59. LECTERN, in bronze, formerly in the Cathedral of Louvain. Flemish. Date about 1500. *Lent by Oscott College.* 2s. 3d.
60. PORTABLE ALTAR. 12th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
61. PORTABLE ALTAR, in silver-gilt, enriched with enamels. 12th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
62. CENSER, in champlevé enamel, ornamented with leaves and scrolls, and⁷pierced bosses formed by animals. 13th century. Loan Catalogue, No. 1,100. *Lent by Mr. G. H. Morland.* 1s. 10d.
63. CHASSE, in champlevé enamel; gilt figures of saints, their heads in relief on blue ground; in the centre the Crucifixion. 12th century. *Lent by Mr. G. H. Morland.*
 BOWL AND COVER, in crystal, mounted in or-moulu, pierced; the stands set with stones. *Lent by Mr. G. H. Morland.* 1s. 10d.
64. PYX, in champlevé enamel, ornamented with stars and rosettes. Early 12th century. *Lent by Mr. G. H. Morland.*
 PYX, in champlevé enamel, ornamented with scrolls and leaves. 12th century. *Lent by Mr. G. H. Morland.*
 CHINESE BRONZE of a bird lying down, holding one wing in its beak, damascened with gold and turquoises. *Lent by Mr. G. H. Morland.* 1s. 10d.
65. CRUCIFIX, in champlevé enamel, with saints beneath; mounted on wood. 12th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
66. CHASSE, or RELIQUARY, in Limoges champlevé enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
67. PAX, in enamel. Italian. 15th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
68. CHASSE, or RELIQUARY, in enamel. 14th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
69. CIBORIUM, in Limoges enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.

70. PASTORAL STAFF, copper-gilt and enamelled. Date, the end of 13th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
71. CHASSE or RELIQUARY, Limoges champlevé enamel. 13th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
72. CHASSE, Limoges enamel. Date, the end of the 12th century. Loan Cat., No. 1,070. *Lent by the Hon. R. Curzon, jun.* 1s. 10d.
73. CHASSE, Limoges enamel. Date, the end of the 12th century. Loan Cat., No. 1,072. *Lent by Mr. T. Gambier Parry.* 1s. 6d.
74. PECTORAL CROSS, gold, encrusted with cloisonné enamel. Constantinople work of the 10th or 11th century. Loan Cat., No. 1,069. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
75. PYX, or CIBORIUM, in form of a dove, copper-gilt and enamelled, Limoges 13th century work. *Lent by Mr. H. Magniac.* 2s. 3d.
76. PASTORAL STAFF, in Limoges champlevé enamel. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
77. THE DUNVEGAN CUP, a "Mether" of yew, covered with silver mounts, gilt and nielloed, with inscription. Irish work. *Lent by Macleod of Macleod.* 1s. 10d.
78. CHASSE, or RELIQUARY, in gilt copper, decorated with champlevé enamel and carved ivory. The figures consist of 16 Prophets and the 12 Apostles. The relievos illustrate the Death and Resurrection of Christ. Rhenish-Byzantine work. Date about 1150. Purchased at the sale of the Soltykoff collection. *In the South Kensington Museum.* 1s. 10d.
79. PORTABLE ALTAR, of jasper stone, in maple frame, ornamented with eight enamels under glass. Italian. Date, 15th century. *In the South Kensington Museum.* 1s. 6d.
80. RELIQUARY, in rock crystal and gilt copper, decorated with chasing and niello work. Date, 14th century. *In the South Kensington Museum.* 1s. 6d.
81. PAX, silver parcel-gilt, containing a relieve plaque of the Resurrection within an architectural frame, in the pediment of which is a head of the Almighty. North Italian (?). Date about 1540. *In the South Kensington Museum.* 1s. 2d.
82. RELIQUARY, consisting of a cylinder in rock crystal, supported on four columns in silver-gilt, the ends decorated with pinnacles and canopy work, and four figures of saints and angels chiselled in low relief. Italian. Date about 1350. *In the South Kensington Museum.* 1s. 2d.
83. PECTORAL CROSS, of cloisonné enamel on gold, of the 10th or 11th century, representing the Crucifixion and Saints. Byzantine work. Loan Catalogue, No. 1,069. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
84. TWO CHALICES, of gilt metal with enamelled bosses; scalloped feet. Date, 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.

85. CHALICE AND PATEN, gilt metal, engraved with the Crucifixion; enamelled boss, escaloped foot. Date, 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
86. PROCESSIONAL CRUCIFIX, in copper gilt, with emblems of the Evangelists at the extremities of the cross. Date, 15th cent. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
87. CHASSE or RELIQUARY, in carved and gilded wood. Brought from a convent at Constance, and said to have formerly contained the relics of St. Boniface. Date about 1490. *In the South Kensington Museum.* 1s. 2d.
88. PASTORAL STAFF HEAD, in gilt metal, enamelled and gemmed; on the knob are figures of the Virgin and the three kings and saints. Swiss-German. Dated 1351.
PASTORAL STAFF HEAD, in carved ivory and gilt metal; in the volute is the Crucifixion and the Virgin and angels. French. Date, 14th century. *In the South Kensington Museum.* 1s. 6d.
89. ALTAR CROSS, copper gilt, with figures of the archangels Michael, Raphael, and Gabriel on the base. German. 12th century. *In the South Kensington Museum.* 1s. 6d.
90. CUP, silver. Ancient Persian or Byzantine work. PECTORAL CRUCIFIX, silver gilt. 15th century work. And SILVER-GILT CHASED MEDALLION; obverse, a profile bust of Virgil between the letters "P. O." with "Virgilius, 1139" beneath; reverse, a skull, with thighbone between the jaws. (Bernal coll.) *In the South Kensington Museum.* 1s.
91. CRUCIFIX, silver, partly gilt, with saints and emblems in relief; agate stem. 16th century. And CROSS, silver, chased with Scriptural subjects. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
92. PASCHAL CANDLESTICK, in bronze gilt, known as the "Gloucester" Candlestick. On the base and stem are grotesque monsters. Round the margin of the cup and running spirally down the stem are Latin inscriptions, and another inscription in the interior of the bowl. Made by order of Peter, abbot of the monastery of St. Peter, Gloucester, about 1140. Probably English work. *In the South Kensington Museum.* 1s. 6d.
93. CHALICE, gilt metal, enamelled boss; maker's name on the stem; escaloped foot. 15th century. And the HEAD AND BOSS OF A CROZIER, of silver gilt, with silver figures of saints; a dragon and leaves round the volute, in the centre of which is the Virgin and Child. 15th cent. Loan Catalogue, No. 1,030. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
94. CHASSE or RELIQUARY, in copper, set with crystals; on the cover is a group representing the Deposition from the Cross. German. 12th cent. *In the South Kensington Museum.* 1s. 6d.

DECORATIVE PLATE.

100. CUP AND COVER, silver-gilt, serpent handles ; a young Bacchus seated on the top of cover. Loan Catalogue, No. 5,860. *Lent by Her Majesty the Queen.* 1s. 10d.
101. VASE or WINE COOLER, in silver-gilt, ornamented with repoussé work, in low relief. Designed by Flaxman. Hall mark, 1812. Loan Cat., No. 6,001. *Lent by Her Majesty.* 1s. 10d.
102. TEA-CANISTER, oviform, in silver, with cover, fluted. Date about 1700 ; and SILVER CHALICE and cover or Paten, with the Tudor rose engraved upon it. English work. Date about 1560. *In the South Kensington Museum.* 1s. 6d.
103. SALT-CELLAR, triangular, silver-gilt, mounted on sphinxes, the upper part surmounted with a raised gallery or border of perforated work. German. Date about 1600. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, silver-gilt, with three sunk pools, ornamented with scroll work engraved. German. Date about 1600. *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt, supported on cherubs' heads, decorated with cupids, masks and coats of arms in high relief. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
104. CUP AND COVER, silver-gilt, engraved with alternate bands of subjects relating to the chase, and foliated scroll work in relief. Old English work. *In the South Kensington Museum.* 1s. 6d.
105. BEAKER AND COVER, silver-gilt, foliated ornament in repoussé and chased work. Augsburg. Date about 1700. *In the South Kensington Museum.*
- HANAP or GOBLET AND COVER, in silver-gilt, on raised stem. Date about 1490. (Bernal coll.) *In the South Kensington Museum.*
- HANAP or BEAKER AND COVER, in silver-gilt, the cover surmounted by an opened lily, on which is standing a small statuette of a satyr or savage man. German. Date about 1480. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
106. CASKET, in silver, supported on four sphinx feet, with ornament in cloisonné or filigree work filled in with enamels. German work. 17th century. *In the South Kensington Museum.*
- BOWL, enamel on copper, blue ground with gilt scroll-work. Venetian. Early 16th century work. *In the South Kensington Museum.* 1s. 6d.

107. COCOA-NUT with cover, carved with eight Scripture subjects, mounted in silver, signed C. H., 1576. *In the South Kensington Museum.*
- COCOA-NUT, mounted in silver-gilt, enriched with elaborate arabesque work, and set with malachites; on the rim are the initials G. B., and date 1585. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
108. THIRTEEN STATUETTES, in silver-gilt, representing our Saviour and the Twelve Apostles. The names inscribed on the pedestals. *In the South Kensington Museum.* 1s. 6d.
109. FRAME, in silver-gilt, chased with arabesque ornaments and Gothic tracery, arms of the Medici family in translucent enamel in circular medallions in the corners. Italian. 14th century work. *In the South Kensington Museum.* 1s. 6d.
110. DRINKING-CUP, silver parcel-gilt, enriched with gadrooned ornamentation, and engraved with scroll-work round the top, standing on three pomegranates. *In the South Kensington Museum.*
- SUGAR-POT AND COVER, silver-gilt, with foliage and rococo scroll-work. German or French. Date about 1720. *In the South Kensington Museum.*
- BEAKER, in silver parcel-gilt. Date 1710. *In the South Kensington Museum.* 1s. 6d.
111. SALT-CELLAR, circular, silver-gilt, the border embossed and chased with strap-work ornament, masks, &c. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, circular, silver-gilt, supported on cherubs' heads, decorated with cupids, masks, and coats of arms in relief. 16th century. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt. German. Date about 1580. *In the South Kensington Museum.*
- SALT-CELLAR, triangular, silver-gilt, on ball feet, with three circular pools or cavities, ornamented with arabesques on each side. 16th century. (Bernal coll.) *In the South Kensington Museum.*
- SALT-CELLAR, silver-gilt, triangular shape, chased with birds and fruit, on three ball feet. 1600. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
112. CUP AND COVER, hexagonal, gadrooned, silver-gilt; top surmounted with silver ornament of flowers and twisted scroll. *In the South Kensington Museum.*
- CHALICE, or CUP AND COVER, silver-gilt. 16th century work. *In the South Kensington Museum.* 1s. 6d.

113. BOWL, silver-gilt, embossed with grotesque figures ; a medallion in the centre, engraved with the Annunciation, and originally enamelled. Flemish or German. Latter part of the 14th century. *In the South Kensington Museum.*

SALT-CELLAR, square, silver-gilt, richly ornamented at the sides with classical dancing figures in high relief; two shields of arms attached. Italian. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

114. PLATEAU, oval, in silver embossed work, a figure subject in the centre ; scroll foliage border, with medallions containing emblematical figures. Dutch work. Date about 1690. *In the South Kensington Museum.* 1s. 6d.

115. TWO-HANDLED CUP, silver, the lower part fluted or gadrooned; on one side is a medallion or cartouche, with mantling, within which is inscribed, "The Company of Porters." English, Date about 1700. *In the South Kensington Museum.* 1s. 6d.

116. VASE formed of nautilus shells, mounted in silver-gilt. Dutch or Flemish work. 17th century. *In the South Kensington Museum.*

HANAP, silver-gilt, with embossed bulb and scroll ornamentation, the stem formed by a statuette of a soldier holding a halberd, in costume of 16th or 17th century. 1600. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

117. CUP AND COVER, in silver parcel-gilt, decorated with scroll foliage, and birds in chased and perforated "appliqué" work. English. Date about 1670. *In the South Kensington Museum.* 1s. 6d.

118. END OF A STRAP or sword belt in gilt metal, richly chased with tracery and arabesque scroll-work. Italian. Cinque-cento period. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

119. PLATEAU, oval, silver-gilt, with four compartments of equestrian figures repoussé, and central engraved shield of arms. English, hall mark, 1671. *In the South Kensington Museum.* 1s. 6d.

120. COLLAR OF OFFICE, terminated by a hawk with outspread wings, and a pendent death's head in crystal. In silver. German, beginning of 17th century. *In the South Kensington Museum.* 1s. 6d.

121. PLATEAU, oval, in silver repoussé work, perforated and parcel-gilt. Dutch or German. Date about 1700. *In the South Kensington Museum.* 1s. 6d.

122. DISH, silver repoussé, with the subject of Androcles and the Lion. German. Date, early 18th century. *In the South Kensington Museum.* 1s. 10d.

123. EWER, silver-gilt. Savoyard work. Date, about 1500. Loan Catalogue, No. 1,129. *Lent by H. E. the Marquis d'Azeglio.*
1s. 10d.
124. PLATEAU, silver-gilt. Savoyard work. Date, about 1500. Loan Catalogue, No. 1,130. *Lent by H. E. the Marquis d'Azeglio.*
4s. 6d.
125. ROSE-WATER DISH; circular, silver, parcel-gilt. The gift of William Ofley, dated 1590. Loan Catalogue, No. 5,465. *Lent by the Merchant Taylors' Company.*
2s. 8d.
126. CUP AND COVER, silver. The "Pepys Cup," date 1677. Loan Catalogue, No. 5,410. *Lent by the Cloth Workers' Company.*
2s. 8d.
127. EWER, silver-gilt. Hall mark, 1595. Loan Catalogue, No. 5,651. *Lent by the Corporation of Bristol.*
2s. 3d.
128. CUP AND COVER, oviform, silver-gilt, on bell-shaped foot, baluster stem with three projecting brackets; inscription dated 1597. Loan Catalogue, No. 8,170. *Lent by the Corporation of Bristol.*
1s. 10d.
129. CUP, silver-gilt, with inscription in Gothic characters. Loan Cat., No. 3,241. *Lent by Pembroke College, Cambridge.* 1s. 6d.
130. SALT-CELLARS, two, hour-glass shaped, silver-gilt. English work. Second half of the 15th century. Loan Catalogue, Nos. 3,224 and 3,225. *Lent by Christ's College, Cambridge.*
2s. 3d.
131. CUP AND COVER, silver-gilt, ornamented in repoussé work. English. Date 1540. Loan Catalogue, No. 3,219. *Lent by Christ's College, Cambridge.*
1s. 6d.
132. CUP AND COVER, silver-gilt, on baluster stem, with six bracket-shaped projections composed of grotesque animals. Hall mark, 1515-6. Loan Catalogue, No. 3,244. *Lent by St. John's College, Cambridge.*
1s. 10d.
133. TANKARD, silver-gilt. English hall mark, 1574. Loan Catalogue, No. 5,738. *Lent by the Ashmolean Museum.*
1s. 10d.
134. CUP AND COVER, in gold. Probably English work of the 17th century. Presented to Exeter College by George Hall, Bishop of Chester. Loan Catalogue, No. 3,209. *Lent by Exeter College, Oxford.*
1s. 6d.
135. OSTRICH EGG, mounted in silver-gilt as a standing cup and cover, tripod stem formed of three ostrich legs in silver-gilt. Probably English work of the early part of the 17th century. Loan Catalogue, No. 3,210. *Lent by Exeter College, Oxford.*
2s. 3d.
136. CUP AND COVER, silver-gilt. English work. Date about 1480. Loan Catalogue, No. 3,211. *Lent by New College, Oxford.*
1s. 10d.

137. FIGURE OF A HUNTSMAN, in silver-gilt and enamelled, supporting a rock-crystal cup with cover for salt. Early 15th century work. Loan Catalogue, No. 3,201. *Lent by All Souls' College, Oxford.* 2s. 3d.
138. COCOA-NUT CUP, mounted in silver-gilt. English work. Date about 1450. Loan Catalogue, No. 3,213. *Lent by New College, Oxford.* 1s. 10d.
139. COCOA-NUT CUP, mounted in silver parcel-gilt. Early 15th century work. Loan Catalogue, No. 3,214. *Lent by New College, Oxford.* 1s. 6d.
140. "MAZER" BOWL, mounted in silver-gilt. Loan Catalogue, No. 3,217. *Lent by Oriel College, Oxford.* 1s. 6d.
141. COCOA-NUT CUP, mounted in silver-gilt. English work. Second half of 15th century. Loan Catalogue, No. 3,218. *Lent by Oriel College, Oxford.* 1s. 10d.
142. CUP AND COVER, silver-gilt. English. Second half of 15th century. Loan Catalogue, No. 3,219. *Lent by Oriel College, Oxford.* 1s. 6d.
143. EWER, silver-gilt and enamelled. French or Italian cinque-cento work. *In the Museum of the Louvre, Paris.* 2s. 3d.
144. EWER AND SALVER, silver-gilt, a dragon's head on the cover. Augsburg. Early part of 17th century. Loan Catalogue, Nos. 6,249-50. *Lent by the Duke of Manchester.* 1s. 10d.
145. CUP, silver-gilt, with the Royal shield of King William III. English. Hall mark, 1697. Loan Catalogue, No. 5,818. *Lent by the Duke of Manchester.*
- EWER AND SALVER, silver-gilt, a griffin on the cover. Augsburg. Beginning of 17th century. Loan Catalogue, Nos. 6,251-52. *Lent by the Duke of Manchester.* 1s. 10d.
146. ROSEWATER EWER, silver-gilt, with very high handle in form of a hydra or monster with three heads. Italian work. Date about 1560-70. Loan Catalogue, No. 6,103. *Lent by the Earl Cowper.* 1s. 10d.
147. CUP AND COVER, silver-gilt, with three winged mermaids and a figure of Minerva on the cover. German. Date about 1600. Loan Catalogue, No. 6,161. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver-gilt, with terminal figures and arabesques in repoussé. Nuremberg, dated 1658. Loan Catalogue, No. 6,150. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
148. CUP, silver-gilt, in the form of a bear playing on the bagpipes. Augsburg. 17th century. Loan Catalogue, No. 6,164. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver, in the form of a camel. Augsburg, 17th century. Loan Catalogue, No. 6,169. *Lent by Baron L. de Rothschild, M.P.*

- CUP, silver, in the form of a bear playing on the bagpipes. German. Date about 1600. Loan Catalogue, No. 6,162. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
149. STATUETTE of a man, with a matchlock gun, rest, and rapier, forming a flask or bottle, silver-gilt. Augsburg, end of 16th century. Loan Catalogue, No. 6,165. *Lent by Baron L. de Rothschild, M.P.*
- CUP, in form of the celestial sphere, surmounted by an eagle and supported by a kneeling Hercules. Nuremberg. Date about 1650. Loan Catalogue, No. 6,167. *Lent by Baron L. de Rothschild, M.P.*
- STATUETTE of a woman, forming a drinking cup, silver-gilt. Nuremberg, 17th century. Loan Catalogue, No. 6,160. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
150. NAUTILUS SHELL, mounted in silver-gilt. German. Date about 1620. Loan Catalogue, No. 6,126. *Lent by Baron L. de Rothschild, M.P.*
- GROUP IN IVORY of a Centaur and Lapitha. Flemish, 17th century. Loan Catalogue, No. 258. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
151. BAS-RELIEF PORTRAIT, silver parcel-gilt: Charles V., Emperor of Germany. Loan Catalogue, No. 8,118. *Lent by Baron L. de Rothschild, M.P.*
- BAS-RELIEF PORTRAIT, silver parcel-gilt: Elizabeth, the Empress, Queen of Spain. Loan Catalogue, No. 8,119. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
152. KNEELING FIGURE of a soldier. Swiss or German. Date about 1500-20. Loan Catalogue, No. 6,154. *Lent by Baron L. de Rothschild, M.P.*
- KNEELING FIGURE of a soldier, silver. Swiss or German. Date about 1500-20. Loan Catalogue, No. 6,153. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
153. DIANA MOUNTED ON A STAG, silver parcel-gilt. German. 17th century. Loan Catalogue, No. 6,185. *Lent by Baron L. de Rothschild, M.P.*
- ST. GEORGE AND THE DRAGON, silver ornamented with translucent enamels. Augsburg. 17th century. Loan Catalogue, No. 6,173. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
154. CUP, in the form of a cock, silver parcel-gilt. German. 16th century. Loan Catalogue, No. 6,118. *Lent by Baron L. de Rothschild, M.P.*
- CUP, in the form of a fish, silver-gilt. Dutch or Flemish. 17th century. Loan Catalogue, No. 6,132. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
155. CUP, in the form of a partridge, of mother of pearl, mounted in silver-gilt and ornamented with garnets. German. Date about 1600. Loan Catalogue, No. 6,148. *Lent by Baron L. de Rothschild, M.P.*

STANDING CUP, silver-gilt, chased with arabesque ornament ; a figure of Mars on the cover. Augsburg. Date about 1600. Loan Catalogue, No. 6,159. *Lent by Baron L. de Rothschild, M.P.*

MODEL, in gold, of a sitting lion holding an enamelled shield, and bearing a crown and collar set with precious stones. German. 17th century. Loan Catalogue, No. 6,155. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

156. DISH, silver-gilt, in the centre Amphitrite on a car. Augsburg. 17th century. Loan Catalogue, No. 6,134. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

158. BEAKERS, silver-gilt, chased with hunting subjects. German. Date about 1560. Loan Catalogue, Nos. 6,137-42. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.

159. BEAKERS, silver-gilt, chased with hunting subjects. German. Date about 1560. Loan Catalogue, Nos. 6,137-42. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.

160. CUP, silver, in the form of a bear, with shield and halbert. German. 16th century. Loan Catalogue, No. 6,168. *Lent by Baron L. de Rothschild, M.P.*

EUROPA AND THE BULL, on a pedestal, silver, parcel-gilt. Dutch or Flemish. Loan Catalogue, No. 6,124. *Lent by Baron L. de Rothschild, M.P.*

CUP, in the form of an owl, silver-gilt, with enamelled eyes. German. 16th century. Loan Catalogue, No. 6,175. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

161. PAIR OF STANDING CUPS, silver-gilt, pomegranate pattern. German. Date about 1570. Loan Catalogue, Nos. 6,127-8. *Lent by Baron L. de Rothschild, M.P.*

PAIR OF STANDING CUPS, silver-gilt, pine-apple pattern. German. Dated 1762. Loan Catalogue, Nos. 6,145-46. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.

BEAKER, silver-gilt, ornamented with a chequered pattern of punched work. Augsburg. Date about 1690. *Lent by Baron L. de Rothschild, M.P.*

162. SALVER, silver-gilt, in the centre Moses striking the rock. German or Flemish. 17th century. Loan Catalogue, No. 6,158. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.

163. TAZZA, silver-gilt, the stem formed by a statuette of Queen Thomyris with the head of Cyrus. Nuremberg. Second half of 17th century. Loan Catalogue, No. 6,135. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.

164. ROSEWATER DISH, silver parcel-gilt, repoussé in high relief, with a lion-hunt ; on the border are six medallions of the Cæsars. Dutch work. Date about 1680. *Lent by Baron L. de Rothschild, M.P.*

165. PLATEAU, in silver, repoussé in high relief, with Venus in a car drawn by dolphins, border of scrolls and tritons. Loan Cat., No. 6,143. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
166. NAUTILUS SHELL, mounted in silver-gilt and coral. Augsburg. Date about 1640. Loan Catalogue, No. 6,181. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
167. SALVER, silver-gilt, the double rose under a crown in the centre. English. 1662. Loan Catalogue, No. 5,794. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, with cover in the form of a helmet, silver. English. 1690. Loan Catalogue, No. 5,813. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
168. STANDING CUP AND COVER, the drum repoussé, the stem chased. Italian. 16th century. Loan Catalogue, No. 6,186. *Lent by Baron L. de Rothschild, M.P.*
- STANDING CUP AND COVER, chased with strap-work and medallions. Nuremberg. Date about 1560-70. Loan Cat., No. 6,149. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
169. CUP, silver, in form of an unicorn. Augsburg. 17th century. Loan Cat., No. 6,172. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver-gilt, in form of a lion rampant. Augsburg. 17th century. Loan Catalogue, No. 6,174. *Lent by Baron L. de Rothschild, M.P.*
- MODEL OF A STAG, silver-gilt. Augsburg. 17th century. Loan Catalogue, No. 6,176. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
170. SALVER, silver-gilt, repoussé. Dutch. Dated 1642. Loan Cat., No. 6,182. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
171. TANKARD, rock crystal and silver filigree. German. Date about 1560. Loan Catalogue, No. 6,121. *Lent by Baron L. de Rothschild, M.P.*
- EWER, silver parcel-gilt, repoussé with Scriptural medallions. Augsburg. 17th century. Loan Catalogue, No. 6,151. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, silver-gilt, repoussé. English. Hall mark, 1578. Loan Cat., No. 5,742. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
172. CUP, silver, in form of the celestial sphere, surmounted by an eagle, supported by a kneeling Hercules. Nuremberg. Date about 1650. Loan Catalogue, No. 6,167. *Lent by Baron L. de Rothschild, M.P.*
- NEF, or SHIP, supported by a merman blowing a conch, silver-gilt. Dated 1661. Loan Catalogue, No. 6,136. *Lent by Baron L. de Rothschild, M.P.*
- STATUETTE OF HERCULES supporting the terrestrial globe on his back, silver-gilt. 16th century. Loan Catalogue, No. 6,180. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

173. TWO GROUPS, silver-gilt, Love leading captive wild animals. Augsburg. 17th century. Loan Catalogue, Nos. 6,170-71. *Lent by Baron L. de Rothschild, M.P.*
- CUP, silver-gilt and painted in the form of a water-carrier. German. 15th century. Loan Catalogue, No. 6,179. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
174. PAIR OF BEAKERS, silver-gilt, with repoussé ornament. German. 17th century. Loan Catalogue, Nos. 6,130-1. *Lent by Baron L. de Rothschild, M.P.*
- WAGER CUP, with repoussé hunting scenes. German. 17th century. Loan Catalogue, No. 6,129. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
175. ROSEWATER EWER, oviform, silver-gilt, with high handle, formed of a lion standing erect. Loan Catalogue, No. 6,107. *Lent by Baron James de Rothschild.* 1s. 6d.
176. ROSEWATER SALVER, silver-gilt. Augsburg work. Loan Catalogue, No. 6,108. *Lent by Baron James de Rothschild.* 2s. 8d.
177. DISH, in silver-gilt, with raised centre bearing an enamelled coat of arms. Hall mark, 1599. Loan Catalogue, No. 5,760. *Lent by Lord Delamere.* 2s. 8d.
178. SALVER, circular, in silver-gilt, with shield of arms in the centre. Loan Catalogue, No. 6,356. *Lent by the Hon. R. Curzon, jun.* 2s. 8d.
179. EWER AND COVER, parcel-gilt, of hemispherical form, repoussé with Scriptural subjects. Loan Catalogue, No. 6,406. *Lent by Lord Clifford.* 2s. 3d.
180. SALVER, parcel-gilt, ornamented in high-relief, with a border of angels bearing baskets of fruits. Loan Catalogue, No. 6,407. *Lent by Lord Clifford.* 2s. 8d.
181. "CUP HOLDER," silver-gilt, in form of the bossed stem of a cup, of baluster pattern, ornamented with repoussé work. German. 16th century. Loan Catalogue, No. 6,194. *Lent by Lady Sophia des Vœux.* 1s. 6d.
182. GIRDLE CLASP, openwork, with silver foliated ornament on silver-gilt ground. German. 17th century. *Lent by Mr. C. D. E. Fortnum.*
- KNIFE HANDLE, chased silver, terminating in a figure of a horseman accompanied by dogs. Dutch. 17th century. *Lent by Mr. C. D. E. Fortnum.*
- BAS-RELIEF, bronze, of the Virgin of the Immaculate Conception. South Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*

- CASE, in tortoiseshell, with filigree-silver necking, containing a knife and fork with silver-gilt handles in the form of sirens. German. 16th or 17th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
183. APOSTLE SPOON, silver, with gilt bowl, the stem twisted, with a figure of St. James the greater. Dutch, early 18th century. *Lent by Mr. C. D. E. Fortnum.*
- APOSTLE SPOON, silver, stem twisted, with a figure of the Virgin and Child. Dutch, early 18th century. *Lent by Mr. C. D. E. Fortnum.*
- SPOONS AND FORK, silver-gilt, the stems ending in terminal busts of satyrs. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
184. TANKARD, silver-gilt, of the 16th century, with repoussé arabesques and three medallions of the horse, camel, and stag, in landscapes, the cover surmounted by a lion. *Lent by Mr. G. H. Morland.*
- TANKARD, silver-gilt, with eight figures of heathen deities appliqué, cherubs' heads repoussé, surmounted by a dragon holding a shield. Dated 1575. *Lent by Mr. G. H. Morland.* 1s. 10d.
185. DOUBLE CUP, of bulbed pine-apple form, with appliqué stalks and leaves. Nuremberg manufacture of the beginning of the 16th century. Loan Catalogue, No. 1,060. *Lent by Mr. G. H. Morland.*
- FIGURE OF A WOMAN carrying a vessel on her head, in gilt-metal. *Lent by Mr. G. H. Morland.* 1s. 10d.
186. TANKARD, silver-gilt, with repoussé gadroons and foliage. German, 18th century. Tall silver parcel-gilt Goblet, with repoussé ornament. German, 18th century. Silver Tazza on chased stem. Italian (?). 17th century. *Lent by Mr. J. W. Brett.* 1s. 10d.
187. SALT-CELLAR, triangular, silver, surmounted by a small gilded statuette. Loan Catalogue, No. 6,188. *Lent by Mr. J. Rainey.* 1s. 10d.
188. PAIR OF STANDING CUPS, silver-gilt, fitting into each other at the mouth. German work. Date about 1530-40. Loan Catalogue, Nos. 6,192 and 6,193. *Lent by Mr. Charles Mills.* 1s. 10d.
189. EWER, oviform, silver-gilt, ornamented in repoussé work. Hall mark, 1603. Loan Catalogue, No. 5,772. *Lent by the Lady Willoughby de Eresby.* 2s. 3d.
190. SALT-CELLAR, hexagonal, silver, with Corinthian columns at the angles. German. 16th century work. Loan Catalogue, No. 6,187. *Lent by Lord Willoughby de Eresby.* 1s. 6d.

191. SALVER, circular, silver-gilt, ornamented in repoussé work.
Date, 1603. Loan Catalogue, No. 5,772. *Lent by the Lady Willoughby de Eresby.* 2s. 8d.
192. TAZZA, on a foot (the bowl only), silver. Hall mark, 1683. Loan Catalogue, No. 5,808. *Lent by Sir W. C. Trevelyan, Bart.* 2s. 3d.
193. TAZZA, on a foot, repoussé with figures of Jupiter, Diana, and two other deities, silver. English Hall mark for the year 1683. Loan Catalogue, No. 5,808. *Lent by Sir W. C. Trevelyan, Bart.* 2s. 3d.
194. ROSEWATER EWER, silver-gilt, with high handle in form of a half figure of Pan. Augsburg. 16th century work. Loan Catalogue, No. 6,105. *Lent by Capt. Leyland.* 2s. 3d.
195. ROSEWATER SALVER, silver-gilt. Augsburg. 16th century. Loan Catalogue, No. 6,106. *Lent by Capt. Leyland.* 2s. 8d.
196. TEA-POT, SUGAR-BASIN, AND MILK-POT, melon-shaped, chased with scrolls and medallions of Cupids, silver-gilt. Loan Catalogue, No. 5,977. *Lent by Mr. Isaac Falcke.* 1s. 10d.
197. SALT-CELLAR, in the form of a square temple of four Corinthian columns, silver-gilt. Hall mark, 1,606. Loan Catalogue, No. 5,777. *Lent by Mr. R. Neville Grenville.* 1s. 10d.
198. PAIR OF SNUFFERS, with engraved inscription, "Edwarde with all his noble Council, God save the Kynge," silver-gilt. *Lent by Mr. Alfred Seymour, M.P.* 1s. 10d.
199. HELMET IN STEEL, repoussé work of the 16th century. Catalogue No. 4,688. *Lent by Mr. J. W. Baily.* 2s. 3d.
200. PAIR OF STIRRUPS, iron plated with silver and parcel-gilt, ornamented with translucent enamel and niello work. Italian work of the early part of the 16th century. Loan Catalogue, No. 4,697. *Lent by Mr. W. H. Forman.* 2s. 3d.
201. BEAKER or CUP, silver; enamelled in Grisaille, slightly widening at the top, the base trifoliated. Late 15th century work. Loan Catalogue, No. 4,803. *Lent by Lord Arundell of Wardour.* 1s. 6d.
202. VASE, on pedestal in oxydized silver (known as the Alexandra Vase). Presented to H.R.H. the Princess of Wales by the Danes resident in England, executed by J. Barkentein, London. *Lent by Mr. J. Barkentein.* 2s. 3d.
203. HUNTING HORN, the mouth ornamented with masks in relief; the tube engraved with an equestrian figure, silver parcel-gilt. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
204. PLAQUE, in silver repoussé work. Probably Italian. Date about 1500. Loan Catalogue, No. 1,037. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.

206. MODEL OF A STAG, in silver-gilt, on pedestal set with facet-cut jewels. *Lent by Mr. Hollingworth Magniac.*
2s. 8d.
207. PEN AND INK CASE, gilt metal with niello work, from Constantinople. *Lent by Mr. Henry Vaughan.* 1s. 10d.
208. ROSEWATER EWER, silver-gilt. Italian. 16th century. *Lent by the Earl Cowper.* 2s. 6d.
209. ROSEWATER SALVER, silver-gilt. Italian. 16th century. *Lent by the Earl Cowper.* 3s. 8d.
210. ROSEWATER EWER, silver-gilt. English, dated 1579. *Lent by the Duke of Rutland.* 2s. 10d.
211. ROSEWATER SALVER, silver-gilt. English, dated 1581. *Lent by the Duke of Rutland.* 3s. 8d.
212. CUP AND COVER, silver-gilt. English, dated 1507. *Lent by Christ's College, Cambridge.* 2s. 6d.
213. THE "FOUNDRRESS' CUP," silver-gilt. English. 15th century plate. *Lent by Christ's College, Cambridge.* 2s. 6d.
214. THE "LEIGH CUP," silver-gilt. English plate. Dated 1499-1500. *Lent by the Mercers' Company of the City of London.* 2s. 10d.
215. STANDING CUP, in the form of a "Pelican in her Piety," silver-gilt. English, dated 1579. *Lent by Sir Stephen Glynn, Bart.* 2s. 10d.
216. PAIR OF FLAGONS, silver-gilt. English, dated 1658. *Lent by the Corporation of Bristol.* 3s. 3d.
217. SALVER, designed by Stothard, 1814, silver-gilt. *Lent by Her Majesty the Queen.* 3s. 8d.
218. THE "ROYAL OAK CUP." English plate, dated 1676. *Lent by the Barber-Surgeons' Company of the City of London.* 3s. 3d.
219. SALT-CELLAR, silver-gilt. English, date about 1500. *Lent by Corpus Christi College, Oxford.* 2s. 6d.
220. CUP AND COVER, silver-gilt. German, dated 1580. *Lent by the Duke of Hamilton.* 2s. 6d.
221. THE "FALCON CUP," silver-gilt. Date about 1550. *Lent by Clare College, Cambridge.* 2s. 6d.
222. SALT-CELLAR, in silver-gilt and Limoges enamel. French, dated 1540. *Lent by Mr. Paul Butler.* 2s. 6d.
223. SALT-CELLAR, silver-gilt. Old English work, 1493. *Lent by New College, Oxford.* 2s. 6d.
224. TANKARD, silver-gilt on niello ground, ornamented with flowers and foliage enclosing medallions of Samson and Delilah, the temptation of Joseph, and Judith and Holofernes. On the lid is the Judgment of Solomon. Russian (Caucasian) work. 18th cent.

- GOBLET, silver-gilt, with repoussé ornament of strap-work, masks, and medallions of Spring, Summer, and Autumn. Russian. 18th century. *In the South Kensington Museum.* 1s. 2d.
225. CANDLESTICK, in chased silver. French (?). 18th century. *Lent by Mr. George Moffatt, M.P.*
- STATUETTE OF A PEASANT carrying a water vessel. German. 18th cent. *Lent by Mr. George Moffatt, M.P.* 1s. 6d.
226. STANDING CUP, or "Widerkom," set with jewels. German. Dated 1683. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
227. CANDLESTICK, with twisted stem, silver repoussé work. *Lent by Mr. George Moffatt, M.P.*
- CANDLESTICK, with stem in the form of a fluted column and engraved foot, silver. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
228. TANKARD, in silver, ornamented with battle subject in repoussé work. Dated 1649. *Lent by Mr. George Moffatt, M.P.*
- SUGAR BASIN, a globe, surmounted by a dove; in silver. German work. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
229. CUP AND COVER, in silver. English work. Dated 1571. *Lent by Mr. George Moffatt, M.P.*
- TANKARD, silver-gilt, ornamented with Neptune in a car drawn by sea-horses; repoussé work. Italian. 17th century. *Lent by Mr. George Moffatt, M.P.*
- SALT-CELLAR, in silver, a dolphin supporting a shell on its tail. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
230. TANKARD, in silver, with hexagonal drum, ornamented with engraving and repoussé work; the cover surmounted by an amorino holding a shield. Hungarian work. *Lent by Mr. George Moffatt, M.P.*
- GOBLET, ornamented with repoussé work. (Dug up in Essex.) Old English. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
231. JAGER RIFLE PRIZE CUP, bearing an inscription. German work. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, silver-gilt; a statuette in the state costume of the miners of Saxony supporting a vase, the cover of which is surmounted by a small armed figure with flag and shield. Augsburg. Dated 1703. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, in silver-gilt, ornamented in repoussé work; the cover surmounted by an ape. Augsburg. *Lent by Mr. George Moffatt, M.P.*
- CUP AND COVER, silver, the foot circular, ornamented in repoussé work; the stem baluster shaped and the cover surmounted by the figure of an armed warrior. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.

232. EWER, in silver. Italian work. An Oval Dish, ornamented with raised foliage and flowers in repoussé work. Spanish. And an Oval Dish ornamented with a boar hunt. Portuguese work. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
233. SALT-CELLAR, ornamented with chimera masks. Italian work. *Lent by Mr. George Moffatt, M.P.*
 BOX, or JEWEL CASE, in gold filigree work; taken at the siege of Delhi. Indian. *Lent by Mr. George Moffatt, M.P.*
 INKSTAND, silver; the kneeling figure of a knight in jewelled armour supporting a cup on his helmet. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
234. DISH, oval, with raised ornament of fruit and flowers in repoussé work. Spanish. *Lent by Mr. George Moffatt, M.P.*
 TAZZA, with border of floral ornament in repoussé work. English. Dated 1759. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
235. TANKARD, silver parcel-gilt, with triumph of Venus, in repoussé work. *Lent by Mr. George Moffatt, M.P.*
 DISH, oblong, in embossed silver. Granada. *Lent by Mr. George Moffatt, M.P.*
 ROSEWATER DISH, circular, repoussé work, in silver. Portuguese. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
236. TUREEN, oblong, in silver, with cover and stand. *Lent by Mr. George Moffatt, M.P.*
 DONATIVE TANKARD, from Clare Hall, Cambridge, in plain silver, with engraved shield. Dated 1681. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.
237. OSTRICH CUPS, a pair; Ostrich eggs mounted in silver in the form of the bird. German work of the 16th century. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
238. LAMP, a stork on a column holding the pendent lamp in its beak; beneath is a seated ape shouldering a musket. From Saragossa. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
239. DISH, silver-gilt, ornamented in repoussé work, with military emblems. Spanish work. *Lent by Mr. George Moffatt, M.P.*
 TANKARD, silver-gilt, from the collection of the Duke of Sussex. English. Dated 1792. *Lent by Mr. George Moffatt, M.P.* 1s. 10d.
240. CUP AND COVER, silver parcel-gilt. German work of the 16th century. *Lent by Mr. George Moffatt, M.P.*
 MEMORIAL GOBLET. Swiss-German. Dated 1633. *Lent by Mr. George Moffatt, M.P.*
 CUP AND COVER, ornamented with the signs of the Zodiac in repoussé work. German. 17th century. *Lent by Mr. George Moffatt, M.P.*
 CUP AND COVER, silver-gilt. English work. Dated 1701. *Lent by Mr. George Moffatt, M.P.* 2s. 3d.

241. SNUFF-BOX, silver-gilt, with mother-of-pearl top, inlaid with gold figures and animals, partly enamelled; TOBACCO-BOX in brass; on the top is represented the attack of Martinique in 1762; on the bottom, the monogram of King Frederick of Prussia; and an OVAL ORIENTAL SNUFF-BOX, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
242. VASE, globular, in white metal engraved and parcel-gilt. Modern Indian work manufactured at Hyderabad. (Exhibition of 1851); and BOWL of a HOOKAH PIPE, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 6d.
243. DISH, silver-gilt, with repoussé scrolls, and a figure of Ceres reclining under an umbrella. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
244. CUP AND COVER, silver-gilt, with coins of Brandenburg inserted. 17th century. And silver-gilt CUP AND COVER, on three ball feet, with medallions of Orpheus charming the animals. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
245. JUG in polished German serpentine, with Cover, and mounted in gilt metal; the initials T. S. inscribed on cover. Date about 1600. SILVER PARCEL-GILT TANKARD, engraved with a band of arabesque ornaments. German. Dated 1567. And BELL-SHAPED BEAKER, in silver parcel-gilt, surrounded by two bands of engraved foliage; the foot standing on three small hawk's bells. Date about 1530. *In the South Kensington Museum.* 1s. 6d.
246. BOX, silver, chased with festoons, dragons, and arms. Presented by the Portuguese army to Lord Beresford. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
247. CREAM-JUG, silver-gilt, in form of a cow. 18th century. And BRONZE CENSER, the lower portion, with animals in relief. 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
248. TANKARD, pewter, on the lid is a lion holding the armorial shield of the shoemaker's guild. German. Dated 1704. CUP or HANAP AND COVER, in pewter, the cover surmounted by a statuette of a cavalier. German. 17th century. And FLAGON, in pewter, surrounded with two bands of allegorical figures in relief. German work. Date about 1550. *In the South Kensington Museum.* 1s. 2d.
249. INCENSE BURNER, or "Scaldino," in copper, with repoussé ornament. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
250. TAZZA, silver, on stem and foot, repoussé with an allegorical subject of figures before a fountain of Venus, &c.; on the stem, three open scrolls and fruit; on the foot, recumbent figures. Date about 1580. Loan Catalogue, No. 6316. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.

251. TOYS, in silver (thirty-six). Dutch work of the 17th and 18th centuries. Loan Catalogue, No. 6,281. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
252. SHELL, polished, mounted in silver-gilt, supported by a male figure, on dome-shaped foot. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
253. BOWL on raised stem, with twisted handles. The ground of deep blue translucent enamel, covered both inside and out, with a minute scroll diaper pattern in copper-coloured lustre. Italian. 16th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
254. PLATE, or BOWL, silver parcel-gilt, with a beaten work design of trefoils in plain silver and vine leaves and foliage on a roughened ground. In the centre is a medallion of a dragon in translucent enamel. French. Date about 1330. And PLATE, or BOWL, silver, with a pattern of trefoils and foliage in beaten work; in the centre a medallion of a female leading a chained bear out of a city, in translucent enamel. French. Date about 1330. *In the South Kensington Museum.* 1s. 2d.
255. SCENT-BOTTLE, silver-gilt, set all over with turquoises and garnets, surmounted by a flower. And ENAMELLED STATUETTE OF A HARLEQUIN, set with gems, the body formed of a pearl baroque. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
256. COFFEE POT, silver, with ivory handle ornamented with gadroons, escutcheons, and foliage, repoussé. English Hall mark 1759-60. And WATER JUG, silver, ornamented with broad band of vine leaves and grapes, repoussé and chased. English Hall mark 1805-6. *In the South Kensington Museum.* 1s. 2d.
257. SPOONS, silver, two with hexagonal knops and two acorn topped. French. Date about 1330. *In the South Kensington Museum.* 1s. 6d.
258. STIRRUP, in gilt bronze. Italian cinque-cento. *In the South Kensington Museum.* 1s. 4d.
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BRONZES.

THE art of casting in bronze is of great antiquity ; it is stated to have been practised by the eastern nations long prior to its introduction into Europe. The Chinese historians say that Yu, who was associated on the throne with Chun, 2,200 years before the Christian era, caused nine brass vases to be cast, upon each of which he had engraved the map and description of the nine provinces of the empire. That the art was much practised by the ancient Greeks and Romans, and that they attained to the greatest perfection in it, is well proved by the celebrated monuments of their work which remain. The finest collection of ancient bronzes is at Naples ; among the specimens there, are some showing the very curious manner in which the ringlets of hair, worked separately, were fastened on ; many of them are the size of life. Bronze casting in Greece seems to have reached its perfection about the time of Alexander the Great (330 B.C.). The accounts given of the works executed about that time almost exceed belief. After Lysippus, the favourite sculptor of Alexander,—who executed, according to Pliny, above 600 works,—the art began to decline in that country. The taste of the ancients was still preserved in Italy in the fourth and fifth centuries, and many important works in bronze casting are recorded as having been achieved by them at that early period. In France, Germany, and England objects cast in bronze have also been discovered in the tombs of the fifth, sixth, and seventh centuries. During the three following centuries this art seems to have declined and been little practised in the western countries, for we read of no great works being produced by it until the beginning of the 11th century, when it was revived in Germany under St. Bernard, Bishop of Hildersheim, who had the gates of his church cast in bronze, and who erected in the year 1022 on the space in front of it a bronze column about 15 feet high, ornamented with bas-reliefs ascending spirally from the base, depicting the life of Christ, in twenty-eight groups.

In France the revival of this art was of a still later period, the earliest evidence of it being the gates of the church of St. Denis, which were cast in bronze under the direction of the Abbot Suger in 1140, and were enriched with bas-reliefs illustrating Christ's Passion and Resurrection.

Italy furnishes no important evidences of the revival of bronze casting prior to the end of the 12th century, when Bonano produced the bronze gates of the cathedral of Pisa, and soon after those of St. Martin of Lucca ; the large gates of the cathedral of Monreale were also executed by him and bear his name inscribed on them.

Many of the objects used in religious services in Germany, France, and Italy were made in bronze during the 12th century, such as candlesticks, candelabra, baptismal fonts, and some of the vessels for the altar. Important specimens of the work of this period are still to be seen in the different churches.

The Mediæval and Renaissance periods also produced for the same purposes numerous specimens of bronze casting ; but as these pieces were always more or less enriched with precious materials, they belong more especially to the goldsmith's art.

Italy possessed in the 16th century a great number of celebrated artists, who designed and executed with incredible rapidity statues, groups, monuments, and fountains in marble and in bronze. There were many also who reproduced in bronze, miniature bas-reliefs and statuettes, either from the antique or from the works of contemporary masters. Florence was most renowned for these works. The pupils of John of Bologna reproduced, in bronze, statuettes of the numerous works of their master. Many of these beautiful statuettes and fine bas-reliefs are found in the collections of the present day, and are much sought for by amateurs. These artists did not disdain to employ their talents on the improvement and decoration of objects of ordinary domestic use ; in the museums and private collections of the present day there are many beautiful specimens of their work, such as candlesticks, fire-dogs, knockers and handles for doors, inkstands, &c., which are justly valued as objects of art.

The photographs named in the catalogue are mostly from works of the fifteenth and sixteenth centuries, selected from the collection in the South Kensington Museum and from specimens lent for exhibition by private collectors.

BRONZES.

275. GROUP, bronze ; the Rape of the Sabines, by Giovanni da Bologna. Loan Catalogue, No. 484. *Lent by the National Gallery of Scotland.* 2s. 3d.
276. BUST, bronze, of a youth crowned with vine leaves and grapes, apparently a reduced model of the Braschi Antinous. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST, bronze, of a nymph crowned with ivy. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- INKSTAND, bronze ; the body supported by three female sphinxes ; statuettes of Pan, Venus, and Cupid on the cover. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
277. GROUP in low relief, bronze, of Ariadne in a car drawn by panthers and preceded by satyrs. Italian, ascribed to Desiderio da Settignano. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
278. GROUP, bronze, of the Virgin and the Dead Christ ; a reduced model of the "Pieta" of Michel Angelo, in St. Peter's, Rome. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- INKSTAND, bronze, triangular, supported by three lions, and having a statuette of Cupid on the lid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
279. GROUP in low relief, circular bronze, of a kneeling figure (probably Elijah) in a fiery chariot. North Italian. Date about 1490-1500. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
280. STATUETTE, bronze ; St. John the Baptist. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST OF MINERVA, bronze, upon octagonal pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of Venus, in the attitude of a Venus Victrix. Italian. Late 15th or early 16th century, in the style of Francia. *Lent by Mr. C. D. E. Fortnum.* 2s. 3d.
281. GROUP OF NESSUS AND DEJANIRA, bronze, on marble pedestal. Florentine. 16th century. *Lent by Mr. G. H. Morland.*
- CASKET, iron ; damascened with gold and silver arabesques ; circular top. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
282. HALF-FIGURE OF A FEMALE, bronze, naked to the waist, looking upwards, her hands tied behind her. *Lent by Mr. G. H. Morland.*
- BENITIER, fragment of lower portion, in bronze, with cupids in relief, and festoons between. *Lent by Mr. G. H. Morland.* 1s. 10d.

283. GROUP in bronze ; Samson slaying a Philistine, by Adrian Fries.
Lent by the National Gallery of Scotland. 3s. 3d.
284. BAS-RELIEF in bronze ; a "pieta," ascribed to Donatello. Loan Catalogue, No. 6,711. *Lent by Mr. Armand Baschet.* 2s. 3d.
285. RELIEVO in bronze, of antique Greek origin. Loan Catalogue, No. 6,712. *Lent by Mr. Heywood Hawkins.* 1s. 10d.
286. STATUE OF DAVID, bronze ; reduced from the original by M. Angelo. 16th century. Loan Catalogue, No. 490. *Lent by Mr. Isaac Falcke.*
- GROUP in terra-cotta, of a female trampling upon a slave ; from a marble statue at Florence. Loan Catalogue, No. 27. *Lent by Mr. Isaac Falcke.* 1s. 10d.
287. CIRCULAR RELIEVO, bronze ; Neptune in his car, accompanied by a triton and a sea nymph. Italian. 16th century. Loan Catalogue, No. 488. *Lent by Mr. G. H. Morland.* 2s. 3d.
288. STATUETTE in bronze ; female figure reclining on a dolphin. Florentine. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
289. BUST OF CHRIST, bronze, on circular pedestal. Florentine. *Lent by Mr. A. Barker.* 1s. 10d.
290. TRIANGULAR INKSTAND, bronze, on three feet, with masks in relief. *Lent by Mr. A. Barker.*
- GROUP OF PAN seated on a tortoise, bronze. *Lent by Mr. A. Barker.* 1s. 6d.
291. CUPID, FLYING, bronze, on circular wood pedestal. *Lent by Mr. A. Barker.* 1s. 6d.
292. BUST OF THE VIRGIN, gilt bronze. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
293. FIGURE OF A MADONNA holding the Holy child to her breast, with a Latin inscription ; bronze. *Lent by Mr. A. Barker.* 1s. 6d.
294. STATUETTE OF A ROMAN EMPEROR, gilt brass. *Lent by Mr. A. Barker.* 1s. 6d.
295. STATUETTE OF HERCULES, with his club under his arm ; bronze, on dome-shaped stand. *Lent by Mr. A. Barker.* 1s. 6d.
296. STATUETTE, in gilt bronze, of the Virgin and Child. Italian. 16th century. *Lent by Mr. A. Barker.* 1s. 6d.
297. INKSTAND, bronze, held by a siren with helmeted head. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- BUST, bronze, of an old man clothed in a deer's hide ; the eyes originally formed of glass or precious stones. Ancient Roman. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a recumbent figure nursing two children, possibly Latona with Apollo and Diana. Italian. 16th cent.; ascribed to Giov. della Porta. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.

298. INKSTAND, bronze, formed by a warrior, probably Orlando, seated on a sea-monster, from the poem by Ariosto. Florentine. Date about 1580. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a seated mendicant, on wooden stand. Chinese. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a child holding a cornucopia ; probably an inkstand. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
299. STATUETTE, bronze, a nude male figure on black marble pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, a nude male figure on triangular bronze pedestal ornamented with Bacchic bas-reliefs. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a young warrior drawing his sword. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
300. STATUETTE, bronze, of a negro's head on a square column, called a "Hermes" statue. Ancient Græco-Roman. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, a nude female figure drying her feet. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of an ancient warrior in a mantle. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze ; St. John the Evangelist, part of a group of the Crucifixion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
301. SALT-CELLAR, gilt-metal, composed of three sea-horses supporting shells in silver. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of the youthful Apollo (Apollino) in the Museum at Florence ; the work of Giovanni Zoffoli. Second half of 19th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
302. STATUETTE, bronze, of an aged male captive, on black marble pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, the Virgin in sorrow, part of a group of the Crucifixion. Italian. 16th cent. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of an aged female captive, on black marble pedestal. Italian. 16th cent. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
303. INKSTAND, bronze, formed by a grotesque human figure embracing a horse's head. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, gilt-bronze, of a Cupid blindfold shooting from a dolphin's back ; furniture decoration. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, gilt-bronze, of a figure playing the bagpipe ; furniture decoration. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.

304. STATUETTE, bronze, of a youth extracting a thorn from his foot ; by his side a helmet, intended to serve as an inkstand. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of a seated faun, playing on Pan's pipes and holding a globular vase ; probably an inkstand. Italian. Late 15th or early 16th century. Ascribed to Andrea Ricci. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
305. STATUETTE, bronze, a reduced model of the colossal Flora at Naples, called the Farnese Flora. The work of Giovanni Zoffoli of Florence. Second half of the 18th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, a reduced model of the Antinous. The work of Giovanni Zoffoli of Florence. Second half of 18th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
306. STATUETTE, bronze, of a centaur with a Cupid (in silver) on his back ; on a pedestal of coloured marbles ornamented with gilt metal and cornelians. Italian. 16th century. The centaur by Giovanni da Bologna. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
307. STATUETTE, bronze, of a horse, on a pedestal. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
308. STATUETTE, bronze, the Farnese Flora. Loan Catalogue, No. 481. *Lent by Mr. C. D. E. Fortnum.* 2s. 3d.
309. MEDAL of Philippus Maria Visconti, Duke of Milan. 15th century. *In the South Kensington Museum.* 1s. 2d.
310. MEDAL, in bronze. Pope Adrian VI. German work *In the South Kensington Museum.* 1s. 6d.
311. PLAQUE (in gilt copper), with a Shield of Arms ; the arms blazoned with champlévé enamel, with the motto "Espoir en Dieu." Underneath is written, "The armys of the ryght worshipful maester Tonge, otherwyse callyd maister Clarencius, and misteris Susan hys wyfe, 1554." English work. *In the South Kensington Museum.*
- PAIR OF CANDLESTICKS, brass, decorated with a floriated pattern, grounded in blue and white champlévé enamel. Old English (?) work, period of Charles I. Presented by the Duke of Hamilton. *In the South Kensington Museum.* 1s. 6d.
312. NATIONAL ART COMPETITION MEDALLION, in bronze. By A. Vechté. *In the South Kensington Museum.* 1s. 6d.
313. TWO PLAQUES, in gilt-bronze. Probably English work. Date about 1320. Loan Catalogue, Nos. 1,010 and 1,011. *Lent by the Rev. Walter Sneyd.* 2s. 3d.
314. PLAQUE, bronze, in high relief, of Neptune in a barque, a man holding a sea-horse, and another figure. Italian. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.

315. PLAQUE, bronze ; with the entombed Saviour supported by saints. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with Hercules and Antaeus. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Crucifixion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Flagellation. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
316. PLAQUE, bronze, with bust portrait of Tito Strozzi ; probably the work of Vittore Pisano. Date about 1460. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; the Holy Family, with legend. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; obv., bust of the Emperor Augustus ; rev., allegoric figures of Commerce and Plenty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; obv., bust of Louis XII. of France, with legend ; rev., Anne of Brittany, his Queen, with legend. Dated 1499. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze gilt : obv., the head of Christ, with Latin legend ; rev., a Latin inscription within a wreath. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
317. MEDALLION, bronze : obv., bust of Michael Angelo Buonarroti ; rev., a blind pilgrim led by a dog, with legend. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; subject, a female looking at a mirror supported by Cupid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with head of Pompeius Magnus in high relief, on green enamel ground. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, silver, with figures in high relief, silver-gilt: Obv., the baptism of our Lord, with German legend ; rev., the Crucifixion, with Latin legend: German. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with figures of Apollo and Marsyas. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
318. PLAQUE, bronze ; subject, the martyrdom of St. Sebastian. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; subject, the Entombment. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with foliage ornament on top ; subject, the dead Saviour supported by an angel and Saint Joseph of Arimathea, in frame. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.

319. PLAQUE, bronze, with the Deposition from the Cross, after Daniele da Volterra. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
320. PLAQUE, bronze ; with a sleeping Cupid. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Betrayal of our Saviour ; the work of Valerio Vicentino. Date about 1500-20. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with male bust. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, gilt bronze ; with the Virgin and Child. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, of four bearded heads connected by scrolls, with central medallion bearing a bust of Christ and legend. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
321. PLAQUE, bronze ; with the repentant Magdalen. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with youthful male bust. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with youthful female bust. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, circular bronze ; with Æsop's fable of the Bundle of Sticks. German (?). 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with female figure in a car. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, gilt bronze ; with youths offering tokens of victory to a seated female. Italian (?). 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
322. PLAQUE, bronze ; with Saint Jerome in penitence. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, representing the Saviour in the sepulchre. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the head of our Saviour, with the sun and moon above. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Virgin and Child beneath a canopy supported by angels. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a classical group, apparently the Sibyl predicting to Augustus the birth of Christ. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Hercules and the Nemean lion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 8d.

323. ORNAMENT in perforated brass, a furniture decoration ; two Cupids issuing from a vase, with festoon above. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with perforated field on which is a representation of the Sancta Veronica, SS. Peter and Paul, and Latin legend. Italian. 14th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with a classic subject, apparently by Valerio Vicentino. Italian. Date, early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- CROSS of eight points, in perforated bronze ; on one side a crucifix with emblems of the passion, on the other a Virgin and Child with the holy dove. Spanish (?). 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with half length figure of the goddess Nature ; a reproduction from the Martelli mirror by Donatello in the South Kensington Museum. Date about 1430-50. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with half length figure of a Faun ; a reproduction from the Martelli mirror by Donatello in the South Kensington Museum. Date about 1430-50. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
324. PLAQUE, bronze ; with the Presentation in the Temple. Italian. Early 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze, with bust portrait of Erasmus, and legend in Greek and Latin. Dated 1519, and ascribed to Quentin Matsys. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Adoration of the Magi. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
325. PLAQUE, bronze ; with an equestrian figure of the Emperor Constantine, with Latin legend. German. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with classic subject, apparently Arion. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Ganymede borne off by the eagle. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., bust of Francesco Redi of Arezzo ; rev., a Bacchic group, allusive to Redi's poem. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., Pope Paul II. holding a consistory ; rev., the Almighty in glory. Italian. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a general releasing a female captive. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
326. PLAQUE, bronze ; with the Judgment of Paris. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*

- PLAQUE, bronze ; with a Bacchic dance around a seated female figure. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a sleeping nymph aroused by a satyr blowing a horn. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with Cupid on a globe, between two seated boys. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, with pedimental top ; with half length figure of the Virgin and Child with saints and angels, in frame. In the pediment is a figure of the Almighty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Adoration of the Magi. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
327. PLAQUE, bronze ; with an angel sounding a horn. German (?). 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with allegoric figures of Commerce and Plenty. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a youthful figure bound to a tree, and a man seated in front of him. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with a man seizing two fighting bulls, by O. Moderno. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Hercules and Antæus. *Lent by Mr. H. Danby Seymour, M.P.*
- PLAQUE, bronze ; with half-length figure of the Virgin and Child, with festoon hanging above. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.
328. PLAQUE, bronze ; with the Nativity. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION PLAQUE, bronze ; with a Medusa's head and two infants. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with the Judgment of Solomon, with Latin Legend. German. 15th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze ; (obv. only) with busts of Charles V. and Ferdinand I. German. Dated 1535. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze ; with Cacus stealing the oxen of Hercules, by O. Moderno. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MEDALLION, bronze : obv., bust of Leonello Torriano of Cremona ; rev., a female figure bearing a vase, from which flow streams of water. Italian. Latter half of 15th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 6d.

329. PLAQUE, bronze; with a soldier bearing off his spoils, accompanied by the genius of Victory. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with a half-length group of the Virgin and Child in an ornamental frame. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze, representing Neptune in triumph and a warrior in a car on the waters. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with subject of the Resurrection. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with Europa and the Bull. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- PLAQUE, bronze; with David after the death of Goliath. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
330. INKSTAND, bronze, surmounted by a Cupid resting on three winged satyrs. Italian. 16th century. Loan Catalogue, No. 8,025. *Lent by Mr. S. Addington.*
- INKSTAND, bronze; statue of a Warrior on pierced square stand. Italian. 16th century. Loan Catalogue, No. 497. *Lent by Mr. S. Addington.*
- LAMP, bronze; in form of a sphinx. Italian. 16th century. Loan Catalogue, No. 522. *Lent by Mr. S. Addington.* 1s. 6d.
331. VASE, bronze, with medallions of busts and festoons, and a shield of arms on each side. Italian. 16th century. *Lent by Mr. G. H. Morland.*
- ORIENTAL VASE, bronze, on square plinth, inlaid with silver and gold; two handles. *Lent by Mr. G. H. Morland.* 1s. 10d.
332. EWER AND SALVER, brass. Venetian. 16th century. *Lent by Mr. A. Barker.* 2s. 3d.
333. BASIN AND COVER, Persian, of bronze ornamented with minute scroll-work. *Lent by Mr. A. Barker.*
- FRAGMENTS in bronze, of urns, with masks and festoons, flames at top. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
334. PLATEAU, brass, engraved with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
335. PAIL, brass, with handle over, chased with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
336. CANDLESTICK bronze, ornamented with leaves and scrolls. 17th century. *Lent by Mr. A. Barker*
- CANDLESTICK, bronze, with leaves and masks in relief. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
337. PAIR OF CANDLESTICKS, bronze, ornamented with leaves and scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.

338. PAIR OF CANDLESTICKS, brass, chased with interlaced scrolls. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
339. PAIR OF CANDLESTICKS, bronze, the stand ornamented with pierced brackets on six feet. *Lent by Mr. A. Barker.* 1s. 10d.
340. PAIR OF CANDLESTICKS, bronze, formed by a female Caryatis with a serpent twined around the legs, on a gadrooned base. Italian. 17th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
341. CANDLESTICK, bronze, supported by three kneeling youths, between whom are large festoons of flowers. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- STATUETTE, bronze, of the youthful Hercules, upon a marble pedestal, in front of which is a bronze bull's head. Ancient Græco-Roman. *Lent by Mr. C. D. E. Fortnum.*
- CANDLESTICK, bronze, supported by three kneeling youths, between whom are large festoons of flowers. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
342. PAIR OF CANDLESTICKS, bronze; an eagle's claw sustaining a siren with double tail, each branch supporting a nozzle. An armorial shield of Chiaramonti is below the figure. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
343. PAIR OF CANDLESTICKS, brass, with arabesque engraving in the renaissance style. Venetian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
344. PAIR OF CANDLESTICKS, bronze, chased with terminal figures, lions' heads, &c. Italian. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
345. PRICKET CANDLESTICK, enamel, of the 12th century, with figures of Charles d'Anjou, king of Sicily; Peter III., king of Arragon; Arthur, duke of Bretagne; and Robert, duke of Burgundy. *Lent by Mr. G. H. Morland.*
- ORIENTAL BOWL, white metal, engraved with female full-length figures and busts. *Lent by Mr. G. H. Morland.* 1s. 10d.
346. VASE, bronze, reduced from an antique in the Villa Borghese. Signed by Zoffoli. Loan Catalogue, No. 511. *Lent by the National Gallery of Scotland.* 2s. 3d.
347. PAIR OF FIRE-DOGS, in brass or latten. Flemish transitional Gothic work of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
348. KNOCKER, bronze, formed by a horned mask supported by two human-headed monsters. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.*
- MIRROR FRAME, bronze parcel-gilt, with two angels supporting a shield, on which is an eagle and serpent. Italian. 16th century. *Lent by Mr. C. D. E. Fortnum.* 1s. 10d.
349. KNOCKER, bronze. Italian. Date about 1560. Loan Catalogue, No. 461. *Lent by Mr. Robert S. Holford, M.P.* 2s. 3d.

350. SALVER, in bronze-gilt, engraved with a bird's-eye view of a sea-port. Venetian work. Date about 1540. Loan Catalogue, No. 6,596. *Lent by the Hon. R. Curzon, jun.* 2s. 8d.
351. PAIR OF CANDLESTICKS, bronze, with leaves and masks in relief. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
352. TRIPOD, or stand of a candelabrum, with perforated work of grotesque animals and figures. 13th century. *Lent by Mr. A. Barker.*
FLASK AND COVER, bronze, pear-shaped, with flowers in relief, and handle over the top. *Lent by Mr. A. Barker.* 1s. 10d.
353. CANDLESTICK, bronze, with masks, festoons, and other ornaments in relief. 17th century. *Lent by Mr. G. H. Morland.*
CANDLESTICK, bronze, with leaves and scrolls in relief. Beginning of the 19th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
354. EWER, bronze. Italian. 16th century. *Lent by the Duke of Buccleuch.* 2s. 10d.
355. FIRE-PAN, in copper, perforated work. Italian. 17th century. *In the South Kensington Museum.* 1s. 2d.
356. BRONZE DAMASCENED CANDLESTICK; base surrounded with an Arabic inscription. Arabic or Saracenic mediæval work. And WATER-BOTTLE, globular, with elongated neck. Indian bronze, damascened on neck. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
357. POLYPTYCH, of four tablets, in brass, with Scriptural subjects in low relief; blue enamel ground. Russo-Greek work. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
358. PURSE FRAME, iron, chiselled with foliage. Italian. Early 16th century. (Pourtales coll.) And PLAQUE, oblong, gilt bronze; Apollo and Marsyas. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
359. BOWL, with hinged lid. Ancient Saracenic damascene work. And CIRCULAR BOWL. Ancient Arabic or Saracenic damascene work. *In the South Kensington Museum.* 1s. 6d.
360. BOWL. Ancient Arabic or Saracenic damascene work. *In the South Kensington Museum.* 1s. 2d.
361. BOWL AND COVER, in brass, richly engraved with moresque ornament, originally damascened. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
362. BOWL. Ancient Arabic or Saracenic damascene work. And SPHERICAL ENGRAVED VASE. Indian. *In the South Kensington Museum.* 1s. 2d.
363. BOWLS OF HOOKAH PIPES, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.
364. BOWLS OF HOOKAH PIPES, decorated with inlaid silver damascene work on black metal. Indian. (Exhibition, 1851.) *In the South Kensington Museum.* 1s. 2d.

365. CANDLESTICK, in bronze ; a centaur with floriated tail. 13th century. PRICKET CANDLESTICK, in bronze. Byzantine. 12th century work. And a CANDLESTICK, in brass ; an elephant and castle. 13th or 14th century. *In the South Kensington Museum.* 1s. 2d.
366. RELIEVO, in bronze ; Vulcan repairing the wings of Cupid, and Cupid instructed by Mercury. Minerva, Mars, and other gods are introduced. Italian. 15th century. (Pourtales coll.) *In the South Kensington Museum.* 1s. 2d.
367. BOWL, in brass, the under side embossed with a diaper of a species of fleur-de-lys ornaments in relief, the rest of the surface richly engraved and damascened with moresque ornaments and inscriptions. 15th century. *In the South Kensington Museum.* 1s. 6d.
368. WARMING PAN, with PERFORATED COVER. Arabesque work, with Venus and Cupid in centre, and Dutch inscription round margin. Brass. Dated 1602. And WARMING PAN, copper, the bowl gadrooned, the lid openwork strap and foliage pattern, with an armorial shield in the centre. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.
369. KNOCKER, bronze, formed by two half figures of youths, terminating in foliage surmounted by a mask. Italian. Early 16th century. (Pourtales coll.) *In the S. Kensington Museum.* 1s. 2d.
370. STATUETTE, in bronze. Very ancient Hindoo or Burmese work. Buddha standing on a pedestal under a shrine or arcade. *In the South Kensington Museum.* 1s. 2d.
371. FIRE-PAN or "BRACIERA," in copper, standing on four lions' paws, repoussé ; the body ornamented with repoussé shields and foliage. Italian. 16th cent. *In the S. Kensington Museum.* 1s. 6d.
372. BOWL, Arabic or Saracenic damascened bronze, elaborately engraved both on exterior and interior with medallions containing figures of animals and zones of Arabic inscriptions. *In the South Kensington Museum.* 1s.
373. BOWL with COVER ; interlaced arabesque pattern. Saracenic damascene work. *In the South Kensington Museum.* 1s. 6d.
374. BOWL, Arabic or Saracenic damascened bronze, ornamented both outside and inside with zones of Arabic inscriptions and circular medallions of aquatic birds. *In the S. Kensington Museum.* 1s. 2d.
375. KNOCKER, bronze, formed by two dolphins encircling a swan ; below is a scallop shell. Italian. 16th century. *In the South Kensington Museum.* 1s. 6d.
376. BRONZE BOWL, of Arabic or Persian work. "Made for Mah-mud Shah. A.H. 916." *In the S. Kensington Museum.* 1s. 2d.
377. VASE, in bronze. Italian cinque-cento work. *In the South Kensington Museum.* 1s.

CLOCKS AND WATCHES.

THERE is much uncertainty as to the date and the inventor of clocks. Gerbert, a monk, who afterwards became Pope under the name of Sylvester II. and died in 1003, has the credit of the invention with all the French writers on the subject ; while some others ascribe it to Pacificus, Archdeacon of Verona, who lived in the ninth century, who seems, however, to have only invented an improvement on the “clepsydra” by the application of wheels to the working of it. The first clock of the construction of which any actual description is preserved was made by Henry de Wick for Charles V. in 1379.

A great improvement in the art of clockmaking was introduced in the early part of the reign of Louis XI. of France, namely, the spiral spring, which allowed of the construction of portable clocks of very small dimensions. This invention is attributed to Carovage or Carovagius, who lived in 1480.

The form given to the portable clocks in the 15th and early part of the 16th centuries was most elegant ; they were ornamented with niello work, engraving, damascening, and the various other modes of decoration then applied to goldsmiths’ work ; and many of them, in addition to indicating the hours of the day and night, show the year, month, day of the month, day of the week, the festivals of the church, the phases of the moon, and the path of the sun and of the planets through the constellations.

A great many of the clocks of this period are preserved in various museums. The Imperial Museum of Vienna, the Chamber of Arts at Berlin, the Green Vaults at Dresden, all contain specimens. The three first photographs (Nos. 400, 401, 402) in this portion of the catalogue are from clocks made at Augsburg about this period, and now in the South Kensington Museum.

The exact time of the invention of watches is uncertain, it is generally considered to have been at the end of the 15th or beginning of the 16th century ; one of the first maker’s names on record is Peter Héle of Nuremberg, who made pocket watches in the form of an egg, which were for a long time called Nuremberg eggs. The first watches made in France were of a cylindrical form, with thick metal cases decorated with arabesques, chasings, and pierced work. They were

afterwards made in various forms, and enclosed in silver and rock crystal cases, enriched with nielli and engraving, until the time of Louis XIII., when the circular form was generally adopted. Enamel painting enriched with precious stones was frequently used to decorate the cases at a later period. The photograph No. 409 is from watches of this description, lent for exhibition by Mr. S. Addington.

CLOCKS AND WATCHES.

400. CLOCK, in metal gilt, square pavilion-shaped case ; dome, top, and cover surmounted by a statuette of Hercules and the lion; dial on both sides. Augsburg. 16th century. (Bernal coll.)
In the South Kensington Museum. 1s. 6d.
401. CLOCK, in metal gilt, pavilion-shaped case, with two dials ; at the summit is a female allegorical statuette standing on a globe; the angles of the case decorated with sea horses. Augsburg. 16th cent. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
402. CLOCK, upheld by a figure of Atlas on richly engraved and perforated vase ; the upper part surmounted by a smaller disc-shaped case and small female statuette. Augsburg. *In the South Kensington Museum.* 1s. 6d.
403. TABLE CLOCK, gilt metal, 17th cent., with three dials on the top enamelled, resting on four knobs. *Lent by Mr. A. Barker.*
SUN-DIAL AND COMPASS, silver dial, pierced floriated border. Bordeaux. 17th cent. *Lent by Mr. A. Barker.* 1s. 6d.
404. TABLE CLOCK, gilt metal, resting on four knobs. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
405. CLOCK, gilt metal, square, with columns at the angles, dome-shaped top, perforated. Augsburg. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
406. CLOCK, gilt metal, with pilasters at the angles ; cupola top, engraved with scrolls. Augsburg. *Lent by Mr. A. Barker.*
STAND, hexagonal, bronze, with arabesques, in relief, of dragons and birds. 16th century. *Lent by Mr. A. Barker.* 1s. 10d.
407. WATCH, gold, with plaques of blue and white figures. Old Wedgwood ware. Loan Catalogue, No. 3,787. *Lent by Mr. Isaac Falcke.*
WATCH, gold, with plaque of three white figures on blue ground. Old Wedgwood ware. Loan Catalogue, No. 3,786. *Lent by Mr. Isaac Falcke.*
SNUFF-BOX, gold, with plaques of Cupids and scroll borders. Old Wedgwood ware. Loan Catalogue, No. 3,796. *Lent by Mr. Isaac Falcke.* 1s. 10d.

408. CLOCK, arranged as a crucifix ; ebony, silver and gilt, and enamelled bronze. French or Flemish. 17th century. *In the South Kensington Museum.* 1s. 6d.
409. WATCH, painted enamel case of Venus and Adonis, and an outer case of leather, piqué with gold. Loan Catalogue, No. 7,526. WATCH, with enamel painting of the Rape of Europa, made by Stieler of Berlin. Loan Catalogue, No. 7,527. WATCH, metal, painted enamel back of Mars and Venus. Loan Catalogue, No. 7,528. WATCH, enamelled, with equestrian portrait of William III.; on the dial St. George and the Dragon. Loan Catalogue, No. 7,529. *Lent by Mr. S. Addington.* 1s. 10d.
410. CLOCK. European work, brought from the Summer Palace at Pekin. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
411. CLOCK, on hexagonal pedestal, silver-gilt. French work. Date about 1520. Loan Catalogue, No. 7,448. *Lent by Mr. W. B. Stopford.* 2s. 3d.
412. CLOCK, silver-gilt, damascene, and enamelled. French work. Date about 1550. *Lent by the Earl of Home.* 2s. 10d.
413. TABLE CLOCK, in hexagonal gilt bronze case, with cartouche ornaments and masks in silver. Augsburg work. (Bernal coll.)
CLOCK, in gilt bronze, dome-shaped cover, perforated and engraved with rich scroll work ; the sides engraved with the story of the "Good Samaritan." (Bernal coll.) Augsburg. 1s. 2d.
414. TABLE CLOCK, hexagonal, gilt metal, with glass panels, resting on six terminal figures. 17th century. And SILVER CASE-KET, chased and pierced with flowers, on claw and ball feet. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
415. REPEATER WATCH, gold, chased outer case ; Jupiter and Juno. 18th century. Herrman, maker. Neuberg. SILVER REPEATER WATCH, white enamel dial. Boursault, maker. 18th century. And GOLD WATCH, with complicated movements ; dials on the back and front. 18th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
416. MEDALLION CLOCK, rock-crystal case, supported on baluster-shaped crystal stem. Dated 1609. (Bernal coll.) And CLOCK, in gilt bronze, with perforated case ; supported on a baluster-shaped stem with chiselled cartouche ornaments ; summit surmounted by a palm tree in gilt bronze. Italian work. Date about 1570. *In the South Kensington Museum.* 1s. 2d.
417. CLOCK or TRAVELLING WATCH, in gilt metal, with red leather case. And INSTRUMENT, in gilt bronze, formed by an upright stand, on which are engraved various scales, calendars, &c. At the summit is a compass, and in the centre part is affixed a pendulum, the lower part of which is formed by a head of Christ. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.

418. TIMEPIECE, in ormolu and enamel, the upper part formed by a globe enamelled in blue; round the base are statuettes of the Seasons in ormolu. Manufactured by Levy, Frères, & Cie., Paris. (Paris Exhibition, 1855.) *In the South Kensington Museum.* 1s. 2d.
419. CLOCK, gilt metal, in form of a lion with dial on its breast, moveable eyes and mouth, on large oval stand. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
- 419A. CLOCK, bouse and ormolu case. Period of Louis XIV. The dial inscribed "Thuret, à Paris." *In the South Kensington Museum.* 1s. 2d.
- 419B. CLOCK, gilt metal, with columns and pinnacles at the angles, engraved dial, square repoussé stand. Made at Strasbourg. 1614. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
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JEWELRY.

THE smallness of the objects made in the precious metals for personal adornment, and the fineness of the work necessarily used in their ornamentation, render them, with some exceptions, unfit subjects for photography; those, however, given under the heading of "Jewelry" in the catalogue consist of the larger kind of personal ornaments of the 16th century, such as Nos. 437 and 438, lent for exhibition by the Hon. W. E. Gladstone, and other objects made in precious materials; among which may be noticed the cups (Nos. 443 and 444) belonging to the Baron Lionel de Rothschild.

427. RING, gold, set with an antique intaglio, inscription round in Gothic characters. EARRINGS, Greek, gold, in form of amphoræ. RING, 16th century, gold and enamel, set with a ruby. RING, 16th century, gold and enamel, set with a ruby. RING, 16th century, gold, set with an emerald. RING, with miniature portrait of Napoleon Bonaparte. RING, with onyx cameo of the Minotaur seated holding a club. NECKLACE, of glass and gold beads, and three pendants of lions' heads. Greek. Loan Catalogue, No. 7,375. SEAL, onyx, in form of a head and bust, engraved with a helmeted bust. Loan Catalogue, No. 4,134. RING, antique gold, with a metal signet of a sphinx pursuing a demon. PAIR OF EARRINGS, Roman variegated glass bead. Loan Catalogue, No. 7,380. GREEK ORNAMENT, gold, in form of a griffin's head. Loan Catalogue, No. 7,377. RING, gold, pierced shank, and stone inscribed "Avite Adam." EARRING, gold, in form of a sphinx. Loan Catalogue, No. 7,376. RING, Saxon, gold, the raised part set with a circle of garnets. EARRING, Greek, gold, filigree top, ruby pendant in form of a vase, and two chains. Loan Catalogue, No. 7,374. *Lent by Mr. S. Addington.* 1s. 10d.

429. SMELLING BOTTLE, gilt, pierced, and enamelled flowers and birds. Loan Catalogue, No. 4,130. SCENT-BOTTLE, Chelsea porcelain, pink ground with Watteau subjects, mounted in gold. Loan Catalogue, No. 3,597. KNIFE AND FORK, horn handles, inlaid with silver. Loan Catalogue, No. 7,941. SNUFF-BOX, silver-gilt, in form of a snail, originally enamelled. Loan Catalogue, No. 4,135. SCENT-CASE, ivory,

- inlaid with gold ; on the cover two dogs and Cupids. Italian. 17th century. Loan Catalogue, No. 4,136. *Lent by Mr. S. Addington.* 1s. 10d.
430. SNUFF-BOX, root of amethyst, with pietra-dura basket of flowers and birds. Loan Catalogue, No. 4,125. SNUFF-BOX, of Capo-di-Monte porcelain, in the form of a group of shells. Loan Catalogue, No. 4,101. SNUFF-BOX, in Wedgwood ware, with Pegasus in the centre, in white relief on blue ground. Loan Catalogue, No. 4,105. *Lent by Mr. S. Addington.* 1s. 10d.
431. CHAMBERLAIN'S KEY, gilt-metal, temp. Geo. I. Loan Catalogue, No. 6,616. ETUI CASE, ivory, coloured and mounted in gold, in form of a lady with rich brocaded dress. Loan Catalogue, No. 4,131. SEAL, Chinese white porcelain, the handle in form of a seated monkey. Loan Catalogue, No. 4,137. PILL-BOX, Japanese buck's-horn, with lacquered female head, fan, &c. Loan Catalogue, No. 4,133. BOTTLE, covered with leather and gold piqué, with star, garter, crown, and royal initials. Loan Catalogue, No. 4,128. CLASPS, in gilt-metal, with figures in Gothic niches. 15th century. *Lent by Mr. S. Addington.* 1s. 10d.
432. SNUFF-BOX, in gold, shuttle-shaped, with appliqué coloured gold designs and medallions of painted enamel of Teniers' subjects. Loan Catalogue, No. 4,120. SNUFF-BOX, in "vernis martin," gold ground, painted with Watteau subjects. Loan Catalogue, No. 4,102. BOX, engine-turned gold, with bright coloured enamel groups of shepherds and trees. Loan Catalogue, No. 4,121. BOX, in lac-japan, with gilt flowers and leaves. *Lent by Mr. S. Addington.* 1s. 10d.
433. SNUFF-BOX, engine-turned gold, enamelled border, on the top a medallion of a girl giving alms to an old man, after Greuze. Loan Catalogue, No. 4,115. SNUFF-BOX, in Dresden china, painted with landscapes and figures. Loan Catalogue, No. 4,108. BOX, in enamel, painted with subjects after Teniers, mounted in gold. Loan Catalogue, No. 4,113. BOX, gold, minutely painted with dancing bear and hunting scenes. Loan Catalogue, No. 4,123. BOX, gold, with paintings of seaport and figures by Blarenbergh. Loan Catalogue, No. 4,117. *Lent by Mr. S. Addington.* 1s. 10d.
434. BOX, gold, inlaid with plaques of tortoiseshell and gold, piqué, windmill and landscapes. Loan Catalogue, No. 4,104. SNUFF-BOX, tortoiseshell, with paintings on enamel, subjects after Teniers. Loan Catalogue, No. 4,112. BOX, tortoiseshell, with enamel miniature of the Marquis de Louvois, minister of Louis XIV., by Petitot. Loan Catalogue, No. 8,056. BOX, engine-turned gold, green and white enamel borders, painted in the centre with subject after Greuze. Loan Catalogue, No. 4,115. BOX, gold, with marine views in translucent enamel ; on the cover, a fisherman and sea view. Loan Catalogue, No. 4,116. *Lent by Mr. S. Addington.* 1s. 10d.

435. BASKET, oriental enamel, with overlaid plaques of yellow and black enamel. Loan Catalogue, No. 4,132. WATCH, in rock crystal, of octahedral form, said to have belonged to Louis XIV. Loan Catalogue, No. 7,525. FRAME, silver-gilt, with statuettes of Christ and the woman of Samaria at a crystal well. Loan Catalogue, No. 7,369. WATCH, silver-gilt, on swivel frame of dolphins and masks, ornamented with blue and white enamel, and set with rose diamonds. Loan Catalogue, No. 7,530. *Lent by Mr. S. Addington.* 1s. 6d.
436. TEA-CADDY, tortoiseshell, mounted in silver, containing two silver canisters, with chased open-work figures of celebrated actors of the latter part of the 18th century. Loan Catalogue, No. 5,993. *Lent by Mr. S. Addington.* 1s. 10d.
437. NECKLACE, of pearls, rubies, and diamonds, set in gold filigree and enamel. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.*
- PENDENT ORNAMENT, in pearls, rubies, diamonds, and emeralds; in centre a St. George and the Dragon in enamel. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
438. PENDENT JEWEL; a female figure with two children in white enamel standing in front of an arch of dark blue and other enamels set with diamonds, turquoises, and pendent pearls. Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.*
- GROUP, enamel, in high relief, of Neptune in his car, in front a sea-nymph riding on a dolphin; on concave base of lapis-lazuli, Italian. 16th century. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
439. JEWEL; a case of gold elaborately enamelled and set with precious stones; in the interior are four cavities containing enamel groups from the history of the Fall of Man. Italian. 16th cent. *Lent by the Rt. Hon. W. E. Gladstone, M.P.* 1s. 6d.
440. KNIFE, FORK, AND SPOON, in a case, with crystal handles, and a silver-gilt salt-cellar and etui case. 17th century. *Lent by Mr. A. Barker.* 1s. 6d.
441. CASKET, tortoiseshell, with silver mounts, and inscription purporting it to belong to the Rovere family. *Lent by Mr. A. Barker.* 1s. 10d.
443. CUP, of Hungarian topaz, mounted in gold and enamel; from the Fonthill collection. Italian. 16th century. Loan Catalogue, No. 7,697. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
444. CUP, of Hungarian topaz, mounted in enamelled gold, set with precious stones. 16th century work. Loan Catalogue, No. 7,697. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.

445. NECKLACE, of onyx, enamelled, &c. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
446. MEDALLION, in hone-stone, carved with an arabesque of a satyr, and scrolls. *Lent by Sir W. C. Trevelyan, Bart.*
- CAMEO, green jasper, with white chalcedony. Bacchante and Faun dancing. 17th century. Loan Catalogue, No. 6,670. *Lent by Sir W. C. Trevelyan, Bart.*
- CAMEO, arched top, on a hard stone of blue and white; upper stratum carved with Hercules slaying Cacus. *Lent by Sir W. C. Trevelyan, Bart.*
- MEDAL, silver gilt, chased with the Crucifixion, and Adam and Eve. German work. 17th century. *Lent by Sir W. C. Trevelyan, Bart.* 1s. 6d.
447. ABBOT'S RING; broad gold hoop, with incised engravings of the wounds of Our Saviour, and appropriate inscriptions. English (found at Coventry). 15th or early 16th century. MINIA-TURE STILETTO, with gold suspending ring, sheath, and handle in form of a statuette. Italian. 17th century. BROOCH or PIN, with cameo head of Alexander, in gold enamelled setting. Italian. 16th century. RING, gold; the bezel formed of a masked female head, in enamel set with gems. Italian. 16th century. RING, gold, with asterias ruby. English. 18th century. Gold ring, with cat's eye. English. 18th century. Gold ring, chased with inscription. English. 18th century. *Lent by Mr. T. Dyer Edwardes.* 1s. 10d.
448. BOX, tortoiseshell, with silver appliqué ornaments; inside the lid a painting of the head of St. John the Baptist. *Lent by the Marquis of Salisbury, K.G.* 1s. 6d.
- EWER, in sardonyx; enamelled and jewelled. Italian. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 2s. 10d.
449. VASE, encrusted with mother-o'-pearl, precious stones, seed pearls, and beads or grains of enamel and glass. Probably Chinese work. Loan Catalogue, No. 7,876. *Lent by Mr. E. A. Sanford.* 2s. 3d.
450. MEDALLION, in silver, engraved with subjects from the history of Esther; in silver gilt frame, set with carnelians. Flemish work. Dated 1526. *Lent by Mr. Hollingworth Magniac.* 1s. 2d.
451. MEDALLION, in silver; same as No. 450, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 1s. 2d.
452. JEWEL OF THE GARTER, belonging to the Old Pretender (James III.), with confirmatory letter, framed. *Lent by Sir P. de Malpas Grey Egerton.* 1s. 10d.

453. TWO ARMILLÆ, twisted gold. Celtic work. *Lent by Sir P. de Malpas Grey Egerton.* 1s. 10d.
454. "TARA BROOCH." Irish work of the 12th century. Loan Catalogue, No. 874. *Lent by Messrs. Waterhouse, Dublin.* 1s. 10d.
455. PAIR OF LINK-BUTTONS, amber, set in silver. SMALL ALMANACK, with chased gold cover, and lapis lazuli slabs. SQUARE GREEN ENAMELLED WATCH, painted dial. (Maker, Debaucher, London). ENAMELLED VINAIGRETTE, in form of a book, set round with pearls, and chain for suspension. GOLD SCENT-BOTTLE, blue enamel ground, set with diamonds. And TWO SMALL RUSSO-GREEK METAL DIPTYCHS, enamelled ground. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
456. SNUFF-BOX, encrusted with mother-of-pearl and turquoise glass pastes in geometric pattern, the lining of silver gilt. French, 18th century. And SNUFF-BOX, the exterior of ivory painted to imitate branching sea-weeds, and enclosing six portrait miniatures; the mountings of gold and translucent enamels; the interior lined with gold. French. Date about 1760. *In the South Kensington Museum.* 1s. 2d.
457. PLAQUE, in rock-crystal, carved with the landing of an army, mounted in gilt metal; on the stem a sard intaglio, surmounted by a silver Harpocrates. Loan Catalogue, No. 7,624. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
458. COLLAR OF OFFICE, in silver-gilt, probably of an archery society, composed of circular medallions containing shields of arms, figures, and emblems relating to archery, masks, &c.; suspended from it is a crowned bird. German. Dated 1554. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
459. SNUFF-BOX, Dresden porcelain, painted with Europa and the Bull, cupids, &c. And SPA SNUFF-BOX, ornamented with inlaid hard stones in buildings and figures, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
460. SNUFF-BOX, composed of very fine slabs of lumachelli, mounted in gold. CHASED GOLD BOX, enamelled with the City arms, presented with the freedom, in 1811, to Lieut-Gen. Sir W. C. Beresford. And SQUARE SNUFF-BOX, composed of fine specimens of lumachelli, mounted in gold. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
461. THE "HUNSDEN ONYX;" a sardonyx engraved in cameo set in enamelled gold frame. 16th century work. Loan Cat., No. 7,768. *Lent by the Lord Fitzhardinge.* 1s. 2d.

DECORATIVE IRON WORK.

THE smith's art, which in the 12th and 13th centuries had been devoted almost exclusively either to the fashioning of arms and armour or to the decoration of architecture with hinges, locks, bolts, nails, &c., was in the 15th and 16th centuries extensively applied to the manufacture of screens in churches, crosses, reliquaries, doors of tabernacles, desks, caskets, fire-dogs, and to the formation and decoration of furniture of almost every description. The smiths of Italy, France, Germany, and England seem to have rivalled each other in the beauty of design, and the skill in the finish of the works then produced.

Unfortunately, the writers of biographies have never considered these art-workers in iron worthy of notice, and although we have here and there a name handed down to us, by its being engraved or impressed on their works, we have no record to tell us by what means they attained to such excellence, and what were their other achievements. The case of Quentin Matsys is an exception, he gained this distinction by being also a painter; but the authenticity of the very meagre account which is given of his life is questionable.

One of the greatest attractions in the Special Loan Exhibition held at the South Kensington Museum in 1862, was the "Chair of State, in wrought and chiselled iron, presented by the city of Augsburg to the "Emperor Rudolph II.," the property of Viscount Folkestone, of which there is a photograph (No. 490). The chair bears the maker's name and the date engraved on it, "Thomas Ruker," "Fecit anno 1574." A full description of its form and decoration is given in the catalogue of the Special Loan Exhibition (No. 7,840).

For other beautiful specimens of wrought iron we refer our readers to the screens from Hampton Court, now in the North Court of the South Kensington Museum, the work of Huntington Shaw, of Nottingham (Date, 1695), and to the collection of "grilles," balconies, fire-dogs, hinges and knockers, which are exhibited in the Cloisters under the Schools of Art.

DECORATIVE IRON WORK.

480. LOCK, in wrought iron. French flamboyant Gothic work. Date about 1490. *In the South Kensington Museum.* 1s. 10d.

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482. BREASTPLATE, in embossed steel, the work of the Milanese armourer Paul de Negroli. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
483. "CHAUFRON" or ARMOUR PLATE for a horse's head. Milanese work in steel of the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
484. HELMET AND GORGET, in embossed steel. Milanese work. And suit of embossed steel Armour. Milanese or French work. Date of both, about the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
485. HELMET, in embossed steel. Milanese work. Date about the middle of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
486. HOLSTER PISTOLS, mounted in chiselled steel. Italian work. 17th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
487. SPATULA KNIFE, with hilt in massive gilt copper, inlaid with mosaic of ivory and dark-coloured wood. German work, of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
488. SWORD, the hilt encrusted with gold, used by Tippoo Sahib. Indian work. Loan Catalogue, No. 4,704. *Lent by the Marquis of Salisbury, K.G.* 1s. 10d.
489. SWORD, with hilt and scabbard in carved tortoise-shell. Ceylon. *Presented by Sir J. Emerson Tennent. In the South Kensington Museum.* 1s.
490. CHAIR OF STATE, in wrought and chiselled iron, made by Thomas Ruker of Augsburg, 1574. *Lent by Viscount Folkestone.* 3s. 3d.
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ENAMELS ON METALS.

THE term "enamelling," in its widest signification, is applied to the art of ornamenting any substance with a vitreous material, which is made to adhere to its surface by heat; so that not only metal, but also stone, earthenware, and even glass itself, may be said to be enamelled.

It is, however, more usual to restrict the term of "an enamel" to metal work ornamented in this manner; the one requisite being that the vitreous material shall have been fixed in its place by fusion.

There are several ways of using the enamel. It may be sunk into cavities, as in the encrusted processes; it may be floated over an engraved bas-relief, the details of which are revealed through its transparent body, a mode of decoration peculiarly suitable to silver, and which has been termed *translucid on relief*, or by the French, *émaux de basse taille*; or it may entirely conceal the metal surface, as in painted enamels. Moreover, in encrusted enamels, the cavities to receive the enamel may be either hollowed out in the metal, constituting what is termed in French *champlevé*, or *à taille d'épargne*; or they may be cells composed of a kind of filigree of narrow bands of metal, which keep the colours separate, and with their edges form the outlines of the designs. This latter process is known as *cloisonné* enamel, and peculiarly suitable to gold, though occasionally applied to copper. The Greeks unquestionably employed enamel to enrich their beautiful jewelry, though to a very limited extent, and the same process seems to have been carried on in Nubia about the Christian era.

It is not till the reign of Severus that we find any direct mention of enamelling in any classical author. An oft-quoted passage in Philostratus informs us that the barbarians who live either in or near the ocean, had a way of ornamenting horse-trappings by means of vitrified colours. Such horse-trappings have been found in Britain, and the same colours and peculiar patterns may be discerned in Irish works of a later date.

Under the Roman dominion the art of enamelling seems to have been practised both in Gaul and Britain. The ornaments often show a decided influence of Celtic taste; and from the comparative rarity of such enamels in Italy it is probable that the manufactures were carried on only in the colonies. These enamels are all executed by the *champlevé* process on copper.

Under the Byzantine emperors the working in *cloisonné* enamel seems to have been much practised. The principal monument of this kind of work is the famous *Pala d'oro* at Venice, which is supposed to have been made at Constantinople, brought to Venice in 1105, and added to and enlarged in 1209 and 1345. *Cloisonné* enamels are rare, and seldom to be met with out of church treasuries.

In the 12th century two important centres of working in enamel seem to have been in existence, one at Limoges in the west of France, the other in the neighbourhood of the Rhine. Both employed the *champlevé* process in copper.

The German enamels may be distinguished from the French by the greater variety of colours employed, by the tints being brought into stronger contrast, and by the greater erudition displayed in the subjects and inscriptions. They are constantly covered with inscriptions describing the subjects, and have often borders with small *cloisonné* patterns. A portable altar in the treasury at Hanover bears the inscription *Eilbertus Coloniensis me fecit*. In the same treasury is preserved a cruciform reliquary, with a dome resembling in size and form the shrine from the Soltykoff collection in the South Kensington Museum, though less rich in decoration. These two reliquaries are among the most undoubted and characteristic specimens of the German school.

The earliest enamel which can with any probability be referred to the Limoges school is the sepulchral memorial of Geoffrey Plantagenet, who died in 1151; it was formerly in the cathedral of Le Mans, and is now preserved in the museum of that city.

The great repute of Limoges enamels seems to have been in the 13th century; at that time the *opus Lemoviticum*, or work of Limoges, must have been well known in all parts of Europe, and it occurs frequently in the inventories of the period.

The goldsmiths of Florence and Sienna seem to have made use of *champlevé* enamel during the 14th and 15th centuries, though to a limited extent. A few of the monumental brasses in England are specimens of *champlevé* enamelling, being in reality made of copper, gilt and enamelled, though the generality of them are brass inlaid with mastic.

The process which the Italian enameller carried to the greatest perfection was that of translucent enamel on relief, of which the principal monument is the great shrine at Orvieto, made in 1338. In France

similar enamels were produced, at quite as early a period, and it is not improbable that the art was practised by goldsmiths all over Europe.

The *champlevé* process which had been so extensively practised at Limoges in the 12th and 13th centuries seems to have died out in the 14th century, and it was not till the latter part of the 15th century that a new school of enamellers arose, destined to throw still greater lustre on the city of Limoges. These artists, though still working on copper, employed a different mode of applying the enamel, to which they may have been led by the recent extension of enamel painting on glass; at any rate some of the earliest of the enamellers were themselves glass painters.

The painted enamels of Limoges may be conveniently divided into four classes. 1. The early or Gothic style, from about 1475 to 1530; 2. The fine style, from 1530 to 1580; 3. The minute style, to about 1630; 4. The decadence, to the termination of the manufacture in the 18th century.

1. *The Early or Gothic Style.*—The enamels of this period were generally on stout plates of copper, nearly flat; the back was coated with a thick and opaque layer of enamel to prevent the metal from warping in passing through the furnace. The front or surface to be painted was covered with brown enamel, and the details of all kinds painted on it in opaque white. Such portions as were to appear coloured were then glazed over with transparent enamels, and the lights and details were picked out with gold. To increase the rich effect of the painting small raised discs of foil, called *paillettes*, were attached to the enamel and covered with colour so as to have the appearance of gems.

The principal enamellers of this period were Nardon or Leonard Penicaud and Jean Penicaud. One of the most important specimens which has been preserved to us is the triptych of Louis XII. and Anne of Brittany (Photograph No. 664), belonging to Mr. Danby Seymour.

2. *The Fine Style.*—Many of the most successful enamels of this period are merely painted in chiaroscuro, with light flesh tints, and occasionally a cool tone in the foreground. The use of the *paillettes* was abandoned, the plates were made thinner and consequently more convex, and the enamel at the back nearly transparent. The family of Penicaud still continued their labours, and photographs of some of their finest works are enumerated in this catalogue. The greatest, however, of the artists of this, the finest period, was unquestionably Leonard

Limosin, whether we look to the variety or the artistic merit of his works. Pierre Raimond commenced enamelling nearly as early as Leonard Limosin. Then we find Jean Court, dit Vigier, and three members of the Courtois family, shining chiefly in the production of enamelled services for the table. This catalogue enumerates many specimens of the works of these masters taken from the originals in the Museum of the Louvre, the South Kensington Museum, and those exhibited in the Special Loan Exhibition in 1862.

3. *The Minute Style*.—Jean Court, by the profuse use of foil and the over-richness of his colouring, prepared the way for several enamellers, possibly his pupils, who appeared towards the close of the 16th century, and are all distinguished by a very finical execution. The principal of these is Susanne Court, who made several fine ewers and dishes. There were also four members of the Limosin family, viz., Jean, Joseph, François, and Leonard. Their works are usually small, and their designs are frequently borrowed from the engravings of Etienne de Laulne.

4. *The Decadence*.—After 1620 the fashion for Limoges enamels seems to have gone by. We rarely find on the works subsequent to that period the devices of royal or noble personages. The enamellers of this later period are numerous, but chiefly of the families Laudin and Nouailher. Of these Jacques Laudin produced some grisaille paintings of merit, rendered attractive by the fine glossy black ground which he employed. The later productions, especially those of the Nouailher family, are more like paintings on earthenware than enamels.

ENAMELS ON METALS.

550. TRIPTYCH, left "volet," in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 10d.
551. TRIPTYCH, centre, in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 10d.
552. TRIPTYCH, right "volet," in Grisaille enamel of Limoges, by Pierre Raimond. 1543. *In the South Kensington Museum.* 1s. 6d.
553. PORTABLE ALTAR, top. German champlevé enamel. 13th century. *In the South Kensington Museum.* 1s. 6d.
554. PORTABLE ALTAR, side. German. 13th century. Champlevé enamel. *In the South Kensington Museum.* 1s. 10d.
555. ALTAR CROSS, the surface encrusted with champlevé enamels. In front is a figure of the Saviour in gilt metal, full relief, and at the extremities of the cross are Scriptural subjects in enamel. Rhenish Byzantine. 12th (?) century. *In the South Kensington Museum.* 1s. 6d.
556. TRIPTYCH, in Limoges enamel, painted in grisaille, by Pierre Raimond. Dated 1543. *In the South Kensington Museum.* 1s. 6d.
557. TRIPTYCH, in translucent champlevé enamel on silver; in the centre compartment is the Virgin seated with the Infant Saviour in her arms, an angel standing on each side, and in the "volets" full-length figures of the Twelve Apostles. French or German. Date about 1360. *In the South Kensington Museum.*
- TRIPTYCH, in silver-gilt, decorated with three plaques of translucent champlevé enamel. Date, second half of 14th century. French or German. *In the South Kensington Museum.* 1s. 6d.
558. PLAQUE, champlevé enamel on copper gilt; an angel holding a book in the left hand. 13th century. *In the South Kensington Museum.*
- BOSS, with design of a man subduing a grotesque winged animal; pierced in open work, encircled with blue and green champlevé enamel. German. 12th or 13th century work. *In the South Kensington Museum.*
- PLAQUE, champlevé enamel on copper gilt; triangular with semicircular top; an angel blessing. 13th century. *In the South Kensington Museum.* 1s. 6d.
559. PLAQUE, enamel on copper; Christ nailed to the cross; translucent blue ground, painting in white enamel and gold. Italian. 14th century work. *In the South Kensington Museum.*

- BADGE or MEDALLION PLAQUE, with loop for suspension, originally gilt and filled in with champlevé enamel. A male figure with a hawk on his thumb and a lady standing opposite him. Date about 1400. *In the South Kensington Museum.*
- PLAQUE, Limoges enamel; the Death of Anchises. 16th century. (Bernal coll.) *In the South Kensington Museum.* 1s. 6d.
560. EWER or CRUET, Venetian enamel. Date about 1491. *In the Museum of the Louvre, Paris.* 1s. 10d.
561. ANNE DE MONTMORENCY, portrait in Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
562. PLAQUE, Limoges enamel, by Pierre Pénicaud. *In the Museum of the Louvre, Paris.* 2s. 3d.
563. EWER, Limoges enamel, by Jean Courtois. *In the Museum of the Louvre, Paris.* 1s. 6d.
564. PLATE, Limoges enamel, by Pierre Pénicaud. *In the Museum of the Louvre, Paris.* 2s. 3d.
565. PLATE, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
566. DISH, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
567. DISH, Limoges enamel, showing reverse, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 1s. 10d.
568. PLATE, Limoges enamel, showing reverse, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
569. CANDLESTICKS, Limoges enamel, by Pierre Raimond. *In the Museum of the Louvre, Paris.* 2s. 3d.
570. COFFER, Limoges champlevé enamel. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
571. VOTIVE PICTURE, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
572. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
573. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
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575. VOTIVE PICTURE, portion of, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
576. FRANCIS I. Portion of a Votive Picture, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
577. ELEANOR OF AUSTRIA. Portion of a Votive Picture, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.

578. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
579. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
580. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
581. VOTIVE PICTURE, portion, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
582. VOTIVE PICTURE, centre, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 4s. 6d.
583. PLATE, Limoges enamel, Murder of the Innocents. *In the Museum of the Louvre, Paris.* 2s. 3d.
584. PLAQUE, the Virgin Mary and Infant Jesus, Limoges enamel, by Jean Pénicaut the third. *In the Museum of the Louvre, Paris.* 1s. 10d.
585. HENRY THE SECOND OF FRANCE, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
586. EWER, Limoges enamel, by Jean Pénicaut the third. *In the Museum of the Louvre, Paris.* 1s. 6d.
587. EWER, enamel, by Pierre Courtois. *In the Museum of the Louvre, Paris.* 1s. 6d.
588. PLAQUE, enamel, Neptune and Amphitrite. *In the Museum of the Louvre, Paris.* 1s. 6d.
589. CUP, interior of cover, enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
590. CUP, interior, enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
591. CUP, or TAZZA, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
592. PLAQUE, the Toilet of Psyche, after Raphael, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre.* 1s. 10d.
593. PLAQUE, the Virgin Mary, Limoges enamel, by Martin Didiers. *In the Museum of the Louvre, Paris.* 1s. 6d.
594. PLAQUE, Francis the First as St. Thomas, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre.* 2s. 8d.
595. PLAQUE, the Death of the Virgin, Limoges enamel, 13th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
596. EWER in Limoges enamel. *In the Museum of Louvre, Paris.* 1s. 10d.
597. CASKET, Limoges enamel. The Repast of Psyche, after Raphael. *In the Museum of the Louvre, Paris.* 1s. 10d.
598. CALVIN, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.

599. PORTRAIT unknown, Limoges enamel, by Leonard Limosin.
In the Museum of the Louvre, Paris. 1s. 2d.
600. DIANA OF POICTIERS, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 2s. 3d.
601. FRANCIS OF LORRAINE, Duke of Guise, called "Le Balafré," Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 10d.
602. PLAQUE, Limoges enamel, by Jean Court. *In the Museum of the Louvre, Paris.* 2s. 8d.
603. COFFER, Limoges enamel. *In the Museum of the Louvre, Paris.* 1s. 10d.
604. FRANCIS THE SECOND, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 10d.
605. HENRY THE SECOND OF FRANCE, Limoges enamel portrait, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
606. PORTRAIT, unknown, Limoges enamel, by Leonard Limosin. *In the Museum of the Louvre, Paris.* 1s. 6d.
607. PLATE, Limoges enamel, same as No. 630, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
608. HUNTING HORN, in Limoges enamel, by Leonard Limosin. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
609. HUNTING HORN, in Limoges enamel, the same as No. 608, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
610. PLAQUE, Limoges enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
611. CARDINAL OF GUISE, portrait in Limoges painted enamel, by Leonard Limosin, in ornamental frame set with enamels. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
612. ANNE D'ESTE FERRARA, Duchess of Guise, portrait in Limoges painted enamel, by Leonard Limosin, in ornamental frame set with enamels. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 4s. 6d.
613. TAZZA or CUP, Limoges enamel, painted in grisaille by Pierre Raimond. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
614. TAZZA or CUP AND COVER, in Limoges enamel, painted in grisaille by Pierre Raimond. Date 1555. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
615. TAZZA AND COVER, same as No. 614, showing the interior of the tazza and the exterior of the cover. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.

616. CANDLESTICK, Limoges enamel, painted in colours, by Jean Courtois. Date about 1560. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
617. CANDLESTICK, in Limoges painted enamel, by Jean Courtois. Date about 1570. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
618. DISH, Limoges enamel in brilliant colours, by Martial Courtois. Date about 1580. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
619. DISH, same as No. 618, showing the reverse. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
620. PORTRAIT OF A GENTLEMAN, square plaque in Limoges painted enamel, ascribed to Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
621. CHARLES IX., KING OF FRANCE, portrait in Limoges painted enamel on concave plaque, by Leonard Limosin. Dated 1573. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
622. ELIZABETH OF AUSTRIA, Queen of Charles IX., portrait in Limoges painted enamel on concave plaque, by Leonard Limosin. Dated 1573. *Lent by Mr. H. Magniac.* 2s. 8d.
623. COFFER, in Limoges enamel. Work of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
624. CASKET, in Limoges enamel, painted in grisaille. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
625. TRIPTYCH, in Limoges enamel, painted in colours. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
626. PLAQUE, painted enamel on copper; the Crucifixion; formerly the centre compartment of a triptych. North Italian work, of the early part of the 16th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
627. CASKET, Limoges enamel, painted with battle subjects, mounted in silver-gilt. Date about 1540. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
628. PLAQUE, Limoges enamel; an emblematical device, with the arms of the Cardinal de Gramonte, by one of the Pénicaut family. Date about 1530. *Lent by Mr. H. Magniac.* 1s. 10d.
629. EWER, grisaille decoration on blue ground picked out in gold, by Jean Pénicaut. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
630. PLATE, Limoges painted enamel. Date about 1530. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
631. CANDLESTICK, champlevé enamel on copper. Rhenish Byzantine work of the 12th century. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.

632. COFFER, RELIQUARY, or CHASSE, decorated with champ-levé enamel, Limoges work. Date about 1280. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
633. PORTRAIT OF A LADY, in Limoges painted enamel, by Leonard Limosin. Date about 1550. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
634. HENRI D'ALBRET, King of Navarre, portrait in Limoges painted enamel, by Leonard Limosin. Date about 1556. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
635. ANTOINE DE BOURBON, King of Navarre, portrait on circular plaque in Limoges painted enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
636. ANTOINE DE BOURBON, King of Navarre, portrait on square plaque in Limoges painted enamel, by Leonard Limosin. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
637. EWER, Limoges enamel, painted in colours. Date about 1570. *Lent by Mr. Hollingworth Magniac.* 2s. 3d.
638. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
639. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
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643. PLATES, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,762-73. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
644. PLATES, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 2s. 8d.
645. PLATES, Limoges enamel, painted in colours with foil; subjects from the life of Joseph; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
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647. PLATE, Limoges enamel, painted in colours with foil ; subjects from the life of Joseph ; by Jean Courtois. Date 1540-70. Loan Catalogue, Nos. 1,822-28. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
648. TAZZA, Limoges enamel, painted in colours with foil ; the Israelites fighting against Amalek ; by Jean Courtois. Date 1540-70. Loan Catalogue, No. 1,829. *Lent by Baron L. de Rothschild, M.P.*
- TAZZA, Limoges enamel, grisaille on black ground, with flesh tints ; Moses judging the people ; by Jean Courtois. Loan Catalogue, No. 1,813. *Lent by Baron L. de Rothschild, M.P.*
- TAZZA, Limoges enamel, painted in colours with foil ; Melchisedek bringing gifts to Abraham, by Jean Courtois. Date 1540-70. Loan Catalogue, No. 1,830. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
649. EWER AND SALVER, Limoges enamel, grisaille on black ground, by Pierre Raimond. Dated 1559. Loan Catalogue, Nos. 1,761-1,780. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
650. PLAQUES, Venetian enamel, painted with gold scrolls and ornaments on blue ground. 16th century. Loan Catalogue, No. 4812. *Lent by Mr. A. W. Franks.* 1s. 10d.
651. MEDALLION of Limoges enamel, painted on one side with a male bust in armour, on the other a bust of Francis I. ; by Leonard Limosin. Special Loan Catalogue, No. 1,694. *Lent by Mr. A. W. Franks.*
- MEDALLIONS of silver, with translucent enamel portraits of Camilla, queen of the Volsci, and Hypsipyle, queen of Lemnos. Italian. 15th century. Special Loan Catalogue, No. 4,805. *Lent by Mr. A. W. Franks.* 1s. 6d.
652. PLAQUE, Limoges enamel, grisaille on black ground ; the Resurrection ; perhaps by Pierre Penicaud. Special Loan Catalogue, No. 1,744. *Lent by Sir C. Wentworth Dilke, Bart.* 1s. 6d.
653. BINDING of ancient Manuscript, in Limoges enamel and gilt metal. Loan Catalogue, No. 1,113. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.
654. JEAN DE BOURBON, Duc d'Enghien, painted in Limoges enamel. (Solytkoff coll.) Loan Catalogue, No. 1,697. *Lent by H.R.H. the Duc d'Aumale.* 1s. 10d.
655. ANTOINE DE BOURBON, King of Navarre, painted in Limoges enamel. (Solytkoff coll.) Loan Catalogue, No. 1,700. *Lent by H.R.H. the Duc d'Aumale.* 1s. 6d.
656. JEANNE D'ALBRET, Queen of Navarre, painted in Limoges enamel. Loan Catalogue, No. 1,703. *Lent by H.R.H. the Duc d'Aumale.* 2s. 3d.

657. LOUIS DE BOURBON, Duc de Montpensier, painted in Limoges enamel; on the back inscribed L. L. 1650. (Soltzkoff coll.) Loan Catalogue, No. 1,704. *Lent by H.R.H. the Duc d'Aumale.* 1s. 6d.
658. CATHARINE DE MEDICI, painted in Limoges enamel. Loan Cat., No. 1,705. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
659. PORTRAIT of a Young Lady, painted in Limoges enamel. Loan Cat., No. 1,706. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
660. PORTRAIT of a Lady, painted in Limoges enamel. Loan Cat., No. 1,707. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
661. PORTRAIT of an Ecclesiastic, painted in Limoges enamel. Loan Cat., No. 1,708. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
662. CHARLES DE LORRAINE, Cardinal de Lorraine, painted in Limoges enamel. Loan Catalogue, No. 1,709. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
663. PLAQUE, Limoges enamel, painted in grisaille. Loan Catalogue, No. 1,731. *Lent by Mr. H. Danby Seymour, M.P.* 2s. 3d.
664. TRIPTYCH, Limoges enamel, signed by Nardon Penicaud. Dated 1503. Loan Catalogue, No. 1,654. *Lent by Mr. H. Danby Seymour, M.P.* 4s. 6d.
665. PLAQUE or PICTURE, in Limoges enamel, by one of the Penicaud family. Date about 1540. *Lent by Mr. T. Gambier Parry.* 2s. 10d.
666. PLAQUE, Limoges enamel, by Leonard Limosin. *Lent by Mr. Henry T. Hope.* 3s. 3d.
667. PLAQUE, in Limoges enamel, painted in grisaille, inscribed L. L. Loan Cat., No. 1,713. *Lent by Mr. H. T. Hope.* 2s. 3d.
668. TRIPTYCH, in Limoges enamel. Loan Catalogue, No. 1,726. *Lent by Captain Leyland.* 2s. 8d.
669. PORTRAIT of a Young Man in profile, painted in Limoges enamel; on the back is the signature of the artist, "P. Corveys Maf." Dated 1559. Loan Catalogue, No. 1,795. *Lent by the Duke of Hamilton.* 1s. 6d.
670. CASKET, in Limoges enamel, with gilt metal mounts, probably the work of Pierre Raimond. Loan Catalogue, No. 1,663. *Lent by the Earl of Home.* 1s. 10d.
671. CASKET, Limoges enamel, with silver-gilt mounts. *Lent by Mr. Martin T. Smith, M.P.* 3s.
672. PLAQUE, Limoges enamel; "The Entombment." Date about 1520. *Lent by Mr. Matthew Uzielli.* 1s. 10d.
673. EWER, Limoges enamel. Date about 1550. *In the South Kensington Museum.* 1s. 10d.
674. SALT-CELLAR, of hexagonal form, Limoges enamel, painted in colours with love scenes; in the bowl, at the top and bottom, Juno and Jupiter. Loan Catalogue, No. 1,724. *Lent by Mr. S. Addington.*

- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with the labours of Hercules. Loan Catalogue, No. 1,753. *Lent by Mr. S. Addington.*
- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with the labours of Hercules. Loan Catalogue, No. 1754. *Lent by Mr. S. Addington.*
- SALT-CELLAR, of hexagonal form, Limoges enamel, painted "en grisaille," with Adam, Solomon, Aristotle, Virgil, Sisera and Jael, Samson and Delilah. Loan Catalogue, No. 1,671. *Lent by Mr. S. Addington.* 1s. 10d.
675. TAZZA, Limoges enamel, painted in colours with the departure of Æneas from Carthage; by Jean Courtois. Loan Catalogue, No. 1,832. *Lent by Mr. S. Addington.*
- TAZZA, Limoges enamel, painted in colours on dark blue ground; within the bowl, the battle between Amalek and the children of Israel. Loan Catalogue, No. 1,831. *Lent by Mr. S. Addington.* 1s. 10d.
676. TABLET, of quadrangular form, Limoges enamel, "en grisaille," the Presentation in the Temple. Loan Catalogue, No. 1,684. *Lent by Mr. S. Addington.* 1s. 6d.
677. PLAQUE, an oval, Limoges enamel, painted in colours; the Virgin and Child seated in clouds. Loan Catalogue, No. 1,855. *Lent by Mr. S. Addington.* 1s. 6d.
678. BOX, oval, salmon-coloured enamel, with portrait of Marie Antoinette. Loan Catalogue, No. 4,119. *Lent by Mr. S. Addington.*
- SNUFF-BOX, blue enamel, semée with stars; on the cover an enamel of Maria Theresa, wife of Louis XIV.; by Petitot. Loan Catalogue, No. 8,055. *Lent by Mr. S. Addington.*
- SNUFF-BOX, oval, enamel, green and lavender colour; on the lid, a portrait of Nell Gwyn. Loan Catalogue, No. 4,122. *Lent by Mr. S. Addington.* 1s. 10d.
679. DISH, Limoges enamel, painted in brilliant colours with Moses striking the rock; by Martial Courtois. Loan Catalogue, No. 1,850. *Lent by Mr. S. Addington.* 1s. 10d.
680. PLAQUE, of quadrangular form, Limoges enamel, painted in colours with the Virgin and Child on clouds, above, two angels holding a crown; by Pierre Raimond. Loan Catalogue, No. 1,752. *Lent by Mr. S. Addington.* 1s. 10d.
681. PAIR OF CANDLESTICKS, Limoges enamel, black and gold; the feet bossed and painted in colours with the labours of Hercules and Olympic Deities. Loan Catalogue, No. 1,846. *Lent by Mr. S. Addington.* 1s. 10d.
682. MIRROR, mounted in champlévé enamel. Chinese. *Lent by Mr. S. Addington.* 1s. 10d.

683. DISH, Limoges enamel, painted in colours ; "The Scarlet Woman riding on the seven-headed beast ;" by Martial Courtois. Loan Catalogue, No. 1,852. *Lent by Sir Edmund Lechmere, Bt.* 1s. 6d.
684. TWO PLAQUES, Limoges enamel, "en grisaille," illustrating the Lord's Prayer, with descriptive escutcheons in old French. 16th century. In pierced and gilt-metal frames. *Lent by Mr. G. H. Morland.* 1s. 10d.
685. PAIR OF PLAQUES, Limoges coloured enamels, of 16th century ; Christ teaching in the Temple, and the Sermon on the Mount, in a black frame. *Lent by Mr. G. H. Morland.* 1s. 10d.
686. TWO PLAQUES, Limoges enamel, "en grisaille," illustrating the Lord's Prayer, with descriptive escutcheons in old French. 16th century. In pierced and gilt-metal frames. 1s. 10d.
687. PAIR OF PLAQUES, Limoges coloured enamels, of 16th century ; Christ teaching in the Temple, and the Sermon on the Mount ; in a black frame. 1s. 10d.
688. CUP AND COVER, silver, richly ornamented with translucent enamel, in red, blue, and green. Persian work. Loan Catalogue, No. 4,835. *Lent by Mr. Isaac Falcke.*
- FIGURE of a man playing the bagpipes. Palissy ware. *Lent by Mr. Isaac Falcke.*
- MIRROR CASE, oval, of Limoges enamel, painted in colours on silver by Leonard Limosin ; Tityus and Latona. Loan Cat. No. 1,868. *Lent by Mr. Isaac Falcke.* 1s. 10d.
689. EWER, Limoges enamel. 16th century. Painted "en grisaille," with figures hunting stag and lion, &c. Loan Catalogue, No. 1,757. *Lent by Mr. G. H. Morland.*
- EWER, Limoges enamel, painted "en grisaille" round the body with Moses and the brazen serpent, and on the upper part a river-god and satyr. *Lent by Mr. G. H. Morland.* 1s. 10d.
690. PLAQUE, Limoges enamel, of 16th century, by Leonard Limosin ; in the centre a man drawing a bow, with monks in the foreground. *Lent by Mr. G. H. Morland.* 1s. 10d.
691. PAIR OF PLAQUES, Limoges enamel, painted in colours, "à paillettes," with the Nativity and Circumcision. Date, end of the 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
692. TAZZA AND COVER, Limoges enamel, painted "en grisaille" with flesh tints ; on the cover the story of Adam and Eve, arabesques, &c. ; by Jean Courtois. 16th century, and TAZZA, painted on the cover with the "Gathering of the Manna." *Lent by Mr. G. H. Morland.* 1s. 10d.
693. TRIPTYCH, Limoges enamel, painted in colours ; in the centre the Crucifixion, and on the wings the Annunciation ; by Leonard Limosin. 1556. *Lent by Mr. G. H. Morland.* 2s. 3d.
694. PLAQUE, Limoges enamel, of the 16th century, painted "en grisaille" with Neptune in a shell in the centre ; Juno and Venus on the border. *Lent by Mr. G. H. Morland.* 1s. 4d.

695. PLAQUE, Limoges enamel, painted "en grisaille," with figures seated at table; in ormolu frame. 16th century. *Lent by Mr. G. H. Morland.*
- PLAQUE, Limoges enamel, painted "en grisaille," with three horsemen and four dogs. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
696. FOUR PLAQUES, Limoges enamel, painted "en grisaille," with horseman combating centaurs, and wild men and animals; by Martin Didiers. 16th century. In a frame. *Lent by Mr. G. H. Morland.* 1s. 10d.
697. TRIPTYCH, painted Limoges enamel; in the centre the Mocking of Christ, on the wings the Flagellation and Betrayal. 16th century. Loan Cat., No. 1,657. *Lent by Mr. G. H. Morland.* 2s. 3d.
698. PLAQUE, Limoges enamel, painted "en grisaille," with horsemen engaged in combat; by Pierre Raimond; in black frame. *Lent by Mr. G. H. Morland.* 1s. 6d.
699. PLAQUE, Limoges enamel; the Annunciation. 16th century. In a frame. *Lent by Mr. G. H. Morland.*
- PLAQUE, Limoges enamel. 16th century. Painted "en grisaille," with Joseph being lowered into the well by his brethren. *Lent by Mr. G. H. Morland.* 1s. 10d.
700. PLAQUE, Limoges enamel, representing the Crucifixion, with numerous figures. 16th century. *Lent by Mr. G. H. Morland.* 1s. 10d.
701. TRIPTYCH, Limoges enamel. Loan Catalogue, No. 1,657. *Lent by Mr. G. H. Morland.* 2s. 3d.
702. PLATE, Limoges enamel, painted "en grisaille" on blue ground, with Venus in a car. Loan Catalogue, No. 1,735. *Lent by Rev. T. Berney.*
- PLAQUE, Limoges enamel, painted "en grisaille," with Venus in a car drawn by doves. Special Loan Catalogue, No. 1,756. *Lent by Rev. T. Berney.*
- TAZZA, Limoges enamel, painted "en grisaille;" within the bowl is the Judgment of Paris. Loan Catalogue, No. 1,732. *Lent by Rev. T. Berney.* 1s. 10d.
703. COVER for a missal, in perforated gold enamel, with enamelled medallions of Scripture subjects. Flemish. Second half of 17th century. Loan Catalogue, No. 8,182. *Lent by Sir P. de Malpas Grey Egerton, Bart.* 1s. 6d.
704. SALVER, Limoges enamel, with figure of S. Bruno. 15th century. *Lent by Sir P. de Malpas Grey Egerton, Bart.*
- EWER, Limoges enamel, with armorial shield supported by Cupids. 15th cent. *Lent by Sir P. de Malpas Grey Egerton, Bt.* 1s. 10d.
705. "CHASSE," or RELIQUARY, Rhenish enamel. 13th century. and TWO ARMILÆ in twisted gold. Celtic work. *Lent by Sir P. de Malpas Grey Egerton, Bart.* 1s. 10d.

706. TRIPTYCH, Russo-Greek work ; brass, with blue and white champlevé enamel ; subject, three half-length figures, Christ, the Virgin and a Saint. 1s. 2d.
707. PORTABLE ALTAR, in champlevé enamel. On the summit is a representation of the Crucifixion, and on the sides half figures of the Apostles. German work. Date about 1200. And COFFRET, in enamelled copper, ornamented with allegorical figures. Rhenish. 13th century. 1s. 2d.
708. BEAKER, enamelled silver, turquoise ground with pink and green enamel, and silver figures in relief ; on the bottom, "C. F. Laurentz fecit." 17th century. Loan Catalogue, No. 4,829. And PAIR OF LIMOGES ENAMEL SQUARE PLAQUES, painted in gold "camaieu" on black ground, with the Last Supper and the Betrayal. Loan Catalogue, No. 1,679. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
709. PLAQUE, pointed oval, of champlevé enamel, representing the Almighty seated ; gilt background. 13th century. Loan Catalogue, No. 1,087. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
710. CLASP, champlevé enamel, with St. Mark and St. Luke. German, 12th century. And champlevé enamel PRICKET CANDLE-STICK, on tripod stand, with medallions of angels. 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
711. CASKET, champlevé blue enamel, mounted in gilt metal, protected by a border of bosses ; on the top, the Almighty, and emblems of the Evangelists, and four crystals ; round the sides, the Crucifixion and Entombment, saints, &c. German, 12th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
712. CHASSE, champlevé enamel, with figures of saints in relief on the top and sides. 13th century. Loan Catalogue, No. 1,080. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
713. PLAQUE. Rhenish (?) champlevé enamel. The Prophet Jonas. Arched top. 12th or 13th century. And PLAQUE of champlevé enamel, on copper gilt. Subject, the Nativity. German work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
714. TRIPTYCH, Scriptural subjects in relief on enamel ground. Russo-Greek. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
715. EWER with COVER ; Venetian enamel on copper, the ground semi-translucent blue and green, ornamented with a diaper of fleurs-de-lys, &c., in gold. Venetian. Date about 1500. And EMBOSSSED PLATEAU, ancient Venetian enamel on copper ; ornamented with oblique radiating gadroons, with minute enrichments in gold. *In the South Kensington Museum.* 1s. 2d.

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CLASSIFIED LIST OF PHOTOGRAPHS.

WORKS OF DECORATIVE ART

IN

CARVED IVORY AND WOOD.

CARVINGS IN IVORY.

FROM the earliest periods ivory has been a favourite vehicle for sculpture, and a very complete and connected view of the history of art is to be found in monuments of that material. Ancient Egyptian works in ivory are by no means uncommon. Of the Assyrian period, many ivory carvings have been recently discovered. In ancient Greek art it was a highly valued substance for the embodiment of the sublime conceptions of the most famous sculptors. The ivory portions of the chryselephantine statues of Phidias were colossal works made up of a number of small pieces carefully joined. The ancients are said to have been able to soften and unroll the ivory tusk into wider plates. During the Roman period it was in universal use. Many remains still exist of the classical epochs, chiefly in fragments of caskets, small statuettes, tesserae or carved counters, combs, handles of weapons and utensils, and the *diptychs*; these latter consist of two carved tablets or *plaques* of ivory, hinged together so as to close like a book; they appear to have been of most frequent occurrence in the later Roman period. In their origin they were writing tablets covered on their inner surfaces with wax, on which the writing was traced with a stylus or hard point. These tablets, bound round with a thread and sealed, were sent as letters. They were, however, afterwards employed in a manner which had special reference to art. In the time of the Emperors, diptychs of large proportions (now termed "consular diptychs") were sent by consuls and other magistrates, on their elevation to office, as presents to public corporations and to their private friends. These diptychs (see No. 2189) are generally elaborately carved with a portrait of the consul in his robes of office, and with various representations and allegorical devices, inscriptions, &c. After the establishment of Christianity they were frequently presented to the churches, or to ecclesiastical dignitaries, by whom likewise they appear to have been sometimes issued. The Greek artists of the Byzantine empire made still more frequent use of ivory. Dating from the 9th century, it was particularly employed in ecclesiastical utensils and appliances. Diptychs similar in form to those in use in Pagan epochs were still made, being, however, sculptured with Scriptural subjects; likewise book-covers, pastoral staffs, coffers, or reliquaries, &c.

Ivory carving was soon equally affected in the rest of Europe, particularly in France and Germany. Throughout the mediæval epoch we

have innumerable tablets, diptychs, triptychs, &c., of a devotional character, shrines, coffers for relics, statuettes of the Virgin, Saints, and Apostles ; and for secular use, circular cases or covers for portable mirrors. Many of the photographs enumerated in the catalogue are from specimens of this period. In the 16th and 17th centuries, after the Renaissance, secular objects predominate ; statuettes and groups, bas-reliefs of classical subjects, hilts of knives and forks, tankards, cups, (Nos. 2239-69-71-97, 2316-26), snuff boxes, pommels of canes, &c.

In the 17th century the most renowned ivory sculptors were Flemings or Germans, who had either studied in Italy or had formed their style on Italian models. Ivory carving became a distinct and separate branch of the sculptor's art. Fiamingo (b. 1594, d. 1643) is esteemed the chief of this well-known school. See Nos. 2269, 2279, and many others in the catalogue.

2150. CASKET, in ivory ; with gilt metal lock and clamps, enriched with glass pastes or imitation gems. 14th century. *In the South Kensington Museum.* 1s. 2d.

2151. CASKET, in carved bone ; with gilt copper mountings. 13th century. *In the South Kensington Museum.* 1s. 2d.

2154. PENDENT ORNAMENT, perfume case (?) ; in carved and perforated ivory, with silk cord and tassel attached. Modern Chinese. *In the South Kensington Museum.*

STATUETTE, in carved ivory ; St. George and the Dragon. 15th century work. Flemish (?). *In the South Kensington Museum.*

STATUETTE of the Virgin and Child, in carved ivory. French. 14th cent. *In the South Kensington Museum.* 1s. 6d.

2155. STATUETTE, in carved ivory ; the Virgin seated with the Infant Saviour in her arms. French work (?). 14th century. *In the South Kensington Museum.* 1s. 2d.

2156. BOX AND COVER, in turned ivory ; with fluted or scalloped and interlaced patterns. German. 17th century. *In the South Kensington Museum.*

DICE-BOX, in incised bone. German. Date about 1600. (Bernal Coll.) *In the South Kensington Museum.*

- CUP or GOBLET, in carved ivory; ornamented with cupids or amorini playing amidst scroll foliage. Flemish. 17th century. *In the South Kensington Museum.* 1s. 2d.
2157. SHRINE or POLYPTYCH, in carved ivory; in the centre a statuette of the Virgin and Child. French work (?). Date about 1320. *In the South Kensington Museum.* 1s. 2d.
2158. LID or COVER of a CIRCULAR MIRROR CASE, in carved ivory; with an allegorical representation of "the Assault of the Castle of Love." Early part of 14th century. *In the South Kensington Museum.*
- DIPTYCH, in carved ivory; divided into four compartments, with Scriptural subjects. Date about 1320. *In the South Kensington Museum.* 1s. 6d.
2159. DIPTYCH, in carved ivory; with ten subjects from the Passion of Christ. French (?). Date about 1340. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2160. TRIPTYCH, serving as a reliquary, in carved ivory; background and "volets" diapered with *fleurs-de-lis*. French. Date about 1480. *In the South Kensington Museum.* 1s. 6d.
2161. COFFRET, covered with plaques of ivory; ornamented with various arabesque designs of birds and grotesque animals. Byzantine work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
2162. COFFRET, covered with plaques of ivory; ornamented with various arabesque designs of birds and grotesque animals. Byzantine work. 12th or 13th century. *In the South Kensington Museum.* 1s. 6d.
2163. COMB, in carved ivory. German. Date about 1520. (Bernal coll.) *In the South Kensington Museum.*
- COMB, in carved ivory. German work. Date 1500-30. (Bernal coll.) *In the South Kensington Museum.*
- COMB, in carved ivory; ornamented with scroll ornaments in minute silver piqué work. 17th or first half of 18th century. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.
2164. COMB, in horn; with perforated arabesque pattern border. Nuremberg. 16th or 17th century work. *In the South Kensington Museum.*
- COMB, in carved ivory; decorated with figures. Date about 1550. Presented by Sir James Hudson, K.C.B. *In the South Kensington Museum.* 1s. 6d.
- COMB, in carved ivory; with bas-relief of numerous figures on each side. French or Italian work. (Soulages coll.) *In the South Kensington Museum.* 1s. 6d.

2165. CASKETS, in carved ivory. Date about 1320. *In the Museum of the Louvre, Paris.* 2s. 3d.
2166. CASKETS, in carved ivory. Date about 1320. *In the Museum of the Louvre, Paris.* 2s. 3d.
2167. CASKET, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2168. CASKET, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 6d.
2169. CASKETS, in carved ivory. *In the Museum of the Louvre, Paris.* 1s. 10d.
2170. CASKET, in carved ivory. 11th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2171. STATUETTE, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2172. STATUETTE OF ST. JEROME, in carved ivory. 16th or 17th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2173. STATUETTE, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2174. TRIPTYCH, in carved ivory, "Vierge ouverte;" date about 1280. *In the Museum of the Louvre, Paris.* 1s. 10d.
2175. TRIPTYCH, in carved ivory. 16th century. *In the Museum of the Louvre, Paris.* 2s. 3d.
2176. BOOK-COVER, in carved ivory. 14th century. *In the Museum of the Louvre, Paris.* 1s. 10d.
2177. TOP OF IVORY COFFER. Date about 1330. *In the Boulogne Museum.* 1s. 6d.
2178. OLIFANT, or HUNTING-HORN, in carved ivory. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2179. SHRINE, or POLYPTYCH, in carved ivory. Date about 1320. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
2180. CASKET; covered with plaques or panels of carved ivory. *Lent by Mr. Hollingworth Magniac.* 1s. 6d.
2181. ALTO-RELIEVO, in carved ivory; St. George and the Dragon. *Lent by Mr. Hollingworth Magniac.*
STATUETTE OF ST. GEORGE, transfixing the dragon, in carved ivory. *Lent by Mr. Hollingworth Magniac.* 1s. 10d.
2182. LID OF A COFFRET, carved ivory; mounted in silver-gilt. 14th century work. *Lent by Mr. H. Magniac.* 1s. 10d.
2183. GROUP OF THE VIRGIN, seated, and Child; at her feet a dragon; carved ivory. 14th century. Loan Catalogue, No. 99. *Lent by Mr. John Webb.*
GROUP OF THE VIRGIN suckling the Child; carved ivory. 14th century. Loan Catalogue, No. 104. *Lent by Mr. John Webb.* 1s. 6d.

2184. BAS-RELIEF, in ivory, pierced ; in the centre, a lozenge enclosing a figure of the Creator ; in the angles, emblems of the Evangelists. 14th century. Loan Catalogue, No. 90. *Lent by Mr. John Webb.*
- PAX, in ivory ; carved with the Entombment ; inscribed, "Humilitas vincit." 15th century. Loan Catalogue, No. 119. *Lent by Mr. John Webb.*
- TRIPTYCH, centre of ivory ; carved with the Nativity, Adoration, and Crucifixion ; in the triangular top, the Last Judgment. 13th century. Loan Catalogue, No. 71. *Lent by Mr. John Webb.* 1s. 6d.
2185. PANELS, in carved ivory (twelve) ; with scenes from the life of Christ, mounted in two frames. 12th century. Loan Catalogue, No. 60. *Lent by Mr. John Webb.* 1s. 6d.
2186. STATUETTE OF ST. PETER holding a key ; carved ivory. 16th century. Loan Catalogue, No. 110. *Lent by Mr. John Webb.*
- STATUETTE OF ST. PAUL holding a sword ; carved ivory. 16th century. Loan Catalogue, No. 111. *Lent by Mr. John Webb.*
- FIGURE OF CHRIST, a fragment from a crucifix ; carved ivory. 14th century. Loan Catalogue, No. 107. *Lent by Mr. John Webb.* 1s. 6d.
2187. HANDLE OF A SWORD, composed of four grotesque figures, and mask in the centre ; carved ivory. 14th century. Loan Catalogue, No. 151. *Lent by Mr. John Webb.*
- MEMENTO MORI, of a skull, and male and female heads ; carved ivory. 16th century. Loan Catalogue, No. 122. *Lent by Mr. John Webb.* 1s. 6d.
2188. TABLET, in ivory ; two lovers riding on horseback. 14th century. Loan Catalogue, No. 154. *Lent by Mr. John Webb.*
- BAS-RELIEF OF CHRIST seated ; carved ivory. 13th century. Loan Catalogue, No. 67. *Lent by Mr. John Webb.* 1s. 6d.
2189. CONSULAR DIPTYCH, of two tablets, each representing the Consul seated, and accessories. Inscribed, "RVF. CENN. PROB. ORISTIS. VC. ETINI. CONS. ORD." Carved ivory. 6th century. Loan Catalogue, No. 38. *Lent by Mr. John Webb.* 1s. 10d.
2190. PAX, convex front, with St. Michael and the Dragon ; carved ivory. 15th century. Loan Catalogue, No. 120. *Lent by Mr. John Webb.*
- PANEL, in carved ivory ; a Bishop and two kneeling figures. 14th century. Loan Catalogue, No. 69. *Lent by Mr. John Webb.* 1s. 6d.
2191. BOX, ivory ; carved in high relief with Scriptural subjects. 12th century. Loan Catalogue, No. 118. *Lent by Mr. John Webb.*

GROUP OF THREE APOSTLES, seated ; carved ivory. 15th century. Loan Catalogue, No. 108. *Lent by Mr. John Webb.*

CHESSMAN ; in carved ivory, a king seated, holding a sword. Loan Catalogue, No. 155. *Lent by Mr. John Webb.* 1s. 6d.

2192. COMB, in ivory ; carved with love scenes, a man kneeling before a woman, and other figures. 14th century. Loan Catalogue, No. 146. *Lent by Mr. John Webb.*

COMB, in ivory ; carved with single figures, trees between. 14th century. Loan Catalogue, No. 145. *Lent by Mr. John Webb.* 1s. 6d.

2193. PANEL, in ivory ; carved and pierced, Christ, St. Peter, and St. Paul, beneath rich Gothic tracery. 15th century. Loan Catalogue, No. 93. *Lent by Mr. J. Webb.* 1s. 6d.

2194. DIPTYCH, in ivory ; carved with the Crucifixion and Virgin and Child. 14th century. Loan Catalogue, No. 78. *Lent by Mr. John Webb.* 1s. 10d.

2195. DIPTYCH, carved ivory, in high relief, of the Crucifixion and Virgin and Child ; angels in the spandrels. 14th century. Loan Catalogue, No. 77. *Lent by Mr. John Webb.* 1s. 10d.

2196. CASKET, in carved ivory ; with saints under canopies on the cover ; round the sides, the legend of St. Margaret. 14th century. Loan Catalogue, No. 130. *Lent by Mr. John Webb.*

CASKET, in ivory ; carved with love scenes, musicians, &c. ; mountings of gilt metal set with green pastes. 14th century. Loan Catalogue, No. 129. *Lent by Mr. John Webb.* 1s. 6d.

2197. TABLETS, in ivory ; with the Evangelists seated writing their gospels. 12th century. Loan Catalogue, No. 58. *Lent by Mr. John Webb.* 1s. 6d.

2198. CROZIER-HEAD, in ivory ; in the volute, the Virgin and Child standing between two angels. 14th century. Loan Catalogue, No. 115. *Lent by Mr. John Webb.*

CROZIER-HEAD, in carved ivory ; in the volute, on one side, the Virgin and Child, and two angels ; on the other, the Crucifixion. 14th century. Loan Catalogue, No. 116. *Lent by Mr. John Webb.* 2s. 3d.

2199. DIPTYCH, in carved ivory, divided into three compartments ; pinnacles and canopies at top ; painted and partly gilt, with subjects from the Passion of Christ. 14th century. Loan Catalogue, No. 72. *Lent by Mr. John Webb.* 2s. 3d.

2200. DAGGER AND SHEATH, in ivory ; carved with figures and monsters ; on the pommel, a lion couchant. 14th century. Loan Catalogue, No. 150. *Lent by Mr. John Webb.* 1s. 6d.

2201. COMB, in ivory ; with pierced-arabesque ornaments of the 16th century. Loan Catalogue, No. 149. *Lent by Mr. John Webb.*

- COMB, in ivory ; carved on each side with love scenes. 14th century. Loan Catalogue, No. 144. *Lent by Mr. John Webb.* 1s. 10d.
2202. TABLET, ivory, in two compartments ; the Entry into Jerusalem, and the Last Supper. 11th century. Loan Catalogue, No. 47. *Lent by Mr. John Webb.*
- TABLET, in ivory ; carved with the Crucifixion and numerous allegorical subjects. 10th century. Loan Catalogue, No. 43. *Lent by Mr. John Webb.* 1s. 6d.
2203. DIPTYCH, of three compartments ; each carved in high relief, with subjects from the life of Christ. Ivory. 14th century. *Lent by Mr. John Webb.* 1s. 10d.
2204. BAS-RELIEF OF ST. SEBASTIAN, ivory ; on black-wood background, marqueterie border. 15th century. Loan Catalogue, No. 95. *Lent by Mr. John Webb.* 1s. 10d.
2205. DIPTYCH, ivory, of two divisions ; each representing seven scenes from the life of Christ. Carved ivory. 14th century. Loan Catalogue, No. 75. *Lent by Mr. John Webb.* 1s. 6d.
2206. COMB, ivory ; the Fountain of Youth, partly painted and gilt. 15th century. Loan Catalogue, No. 147. *Lent by Mr. John Webb.*
- COMB, in ivory ; carved in low relief with morris-dancers. 15th century. Loan Catalogue, No. 148. *Lent by Mr. John Webb.* 1s. 10d.
2207. CHAPLET, in ivory, of ten small beads, each carved with three heads of various orders of men ; two large beads, with busts of a pope and kings ; and a "memento mori." 16th century. Loan Catalogue, No. 121. *Lent by Mr. John Webb.* 1s. 6d.
2208. FOLDING-TABLET, carved ivory, in four divisions, of the Childhood of Christ, partly painted and gilt. 14th century. Loan Catalogue, No. 83. *Lent by Mr. John Webb.* 1s. 10d.
2209. PANELS, in carved ivory ; with subjects from the life of Christ. 11th century. Loan Catalogue, No. 126. *Lent by Mr. John Webb.* 1s. 6d.
2210. GROUP OF THE VIRGIN AND CHILD, the latter holding a bird ; the former has a gilt metal crown. Carved ivory. 14th century. Loan Catalogue, No. 103. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN, seated, holding the Child, who is playing with a bird. Carved ivory. 14th century. Loan Catalogue, No. 101. *Lent by Mr. John Webb.* 1s. 10d.
2211. PLAQUE, in ivory ; carved in high relief with the subject of the Resurrection. 13th cent. *Lent by Mr. John Webb.* 1s. 10d.

2212. MIRROR-CASE, in ivory ; two lovers riding out coursing. 14th century. Loan Catalogue, No. 136. *Lent by Mr. John Webb.*
- MIRROR-CASE, with two ranges of figures ; love scenes ; carved ivory. 14th century. Loan Catalogue, No. 133. *Lent by Mr. John Webb.* 1s. 10d.
2213. BOOK-COVER, in five compartments, with gilt-metal bands. In the centre, the Virgin and Child ; on each side, Isaiah and Melchisedec ; below, is the Nativity ; and above, a medallion of Christ, supported by two angels. Carved ivory. 8th cent. Loan Cat., No. 39. *Lent by Mr. John Webb.* 1s. 10d.
2214. PANEL, in carved ivory, of St. Paul ; with inscribed border. 12th century. Loan Catalogue, No. 61. *Lent by Mr. John Webb.*
- TABLET, representing the Visit of the Marys to the Tomb ; carved ivory. 10th century. Loan Catalogue, No. 44. *Lent by Mr. John Webb.*
- TABLET, in ivory ; carved with the Annunciation and Nativity. 10th century. Loan Catalogue, No. 50. *Lent by Mr. John Webb.* 1s. 10d.
2215. TABLET, in ivory ; representing the Crucifixion. 11th century. Loan Catalogue, No. 52. *Lent by Mr. John Webb.*
- TABLET, in ivory, of St. Peter and St. Paul seated, between them an angel. 9th century. Loan Catalogue, No. 64. *Lent by Mr. John Webb.* 1s. 10d.
2216. DIPTYCH, of four subjects, of the life of Christ, in quatrefoils. In carved ivory. 14th century. Loan Catalogue, No. 81. *Lent by Mr. John Webb.* 1s. 6d.
2217. TABLET, in three divisions ; scenes from the life of Christ. Carved ivory. 12th century. Loan Catalogue, No. 66. *Lent by Mr. John Webb.*
- TRIPTYCH, centre of ivory, in three compartments, of the Death of the Virgin ; eight saints. 12th century. Loan Catalogue, No. 65. *Lent by Mr. John Webb.* 1s. 10d.
2218. MIRROR-CASE, in ivory ; two lovers at the foot of a tree, in which Cupid is seated. 14th century. Loan Catalogue, No. 137. *Lent by Mr. John Webb.*
- MIRROR-CASE, carved with the Pieta, in ivory. 16th century. Loan Catalogue, No. 143. *Lent by Mr. John Webb.*
- MIRROR-CASE, in ivory ; a gentleman kneeling, crowned by a lady, and a groom holding their horses. 14th century. Loan Catalogue, No. 138. *Lent by Mr. John Webb.* 2s. 3d.
2219. CROZIER-HEAD, in ivory ; the volute supported by an angel enclosing the Crucifixion, and Virgin and Child. 14th century. Loan Catalogue, No. 117. *Lent by Mr. John Webb.*

- CROZIER-HEAD, in ivory; carved all over with various figures representing the Nativity. 12th century. Loan Catalogue, No. 114. *Lent by Mr. John Webb.* 1s. 10d.
2220. PAIR OF TABLETS, each in two compartments; the Transfiguration, and Healing the Sick. Carved ivory. 10th century. Loan Catalogue, No. 46. *Lent by Mr. John Webb.*
2221. PANEL OF PIERCED WORK, in three compartments, of ladies and gentlemen seated under canopies. Carved ivory. 14th century. Loan Catalogue, No. 131. *Lent by Mr. John Webb.* 1s. 10d.
2222. DIPTYCH, of the Adoration of the Magi, and Crucifixion. In carved ivory. 14th century. *Lent by Mr. John Webb.* 1s. 6d.
2223. DIPTYCH, leaf of, ivory, with female holding an acerra before an altar, at which is a child holding a bowl and cantharus, inscribed "SYMMACHORUM." 6th century. Loan Catalogue, No. 37. *Lent by Mr. John Webb.* 1s. 10d.
2224. TABLET, in ivory, pyramidal, carved with the Adoration of the Magi; border of wild animals at bottom. 11th century. Loan Catalogue, No. 54. *Lent by Mr. John Webb.* 1s. 10d.
2225. POLYPTYCH, in ivory; composed of a temple of two stages, with the Crucifixion and Virgin and Child; enclosed by four shutters carved with subjects from the life of Christ. 14th century. Loan Catalogue, No. 73. *Lent by Mr. John Webb.* 1s. 6d.
2226. TABLET, in ivory; representing an enclosure of a wall and eight towers, within which is the Nativity; shepherds outside. 12th cent. Loan Cat., No. 55. *Lent by Mr. John Webb.* 1s. 10d.
2227. BAS-RELIEFS of three full-length robed figures holding a basket, vase, &c.; egg-and-tongue border. Roman ivory. 3rd century. Loan Catalogue, No. 36. *Lent by Mr. John Webb.*
- TABLET, in ivory; carved in high relief with the Ascension; below is the prophet Habakkuk. 10th century. Loan Catalogue, No. 57. *Lent by Mr. John Webb.* 1s. 6d.
2228. MIRROR-CASE, in carved ivory; a gentleman and lady seated, training a hawk and a dog. 15th century. Loan Catalogue, No. 142. *Lent by Mr. John Webb.*
- MIRROR-CASE, in carved ivory; with a lady and gentleman playing at chess. 14th century. Loan Catalogue, No. 140. *Lent by Mr. John Webb.*
- MIRROR-CASE, in carved ivory; a lover and his mistress riding out hawking. 14th century. Loan Catalogue, No. 135. *Lent by Mr. John Webb.*

- MIRROR-CASE, in carved ivory; a tournament under the walls of a castle, on which are ladies holding roses. 14th century. Loan Catalogue, No. 141. *Lent by Mr. John Webb.* 1s. 6d.
2229. TABLET, fragment of, representing Christ treading on the Lion and Dragon. Carved ivory. 12th century. Loan Catalogue, No. 53. *Lent by Mr. John Webb.*
- CARVING in ivory, pyramidal, of an Apostle standing. 10th cent. Loan Cat., No. 40. *Lent by Mr. John Webb.* 1s. 2d.
2230. BAS-RELIEF of St. Paul and five other Apostles. Carved ivory. 16th century. Loan Catalogue, No. 96. *Lent by Mr. John Webb.*
- PANEL, in carved ivory, with the Eagle of St. John in a circle; coloured background. 11th century. Loan Catalogue, No. 63. *Lent by Mr. John Webb.* 1s. 10d.
2231. TABLET, in two compartments, pointed top; the Crucifixion, and Virgin and Child. Carved ivory. 14th century. Loan Catalogue, No. 87. *Lent by Mr. John Webb.*
- TABLET, in ivory, carved with the Crucifixion and emblematical figures. 10th century. Loan Catalogue, No. 42. *Lent by Mr. John Webb.* 2s. 3d.
2232. DIPTYCH, in ivory, carved with the Crucifixion and Virgin and Child; angels in the spandrels. 14th century. Loan Catalogue, No. 79. *Lent by Mr. John Webb.* 1s. 6d.
2233. TRIPTYCH, in carved ivory; in the centre, the Virgin and Child; on the wings, the Annunciation, Nativity, Adoration, &c.: the top wanting. 15th century. *Lent by Mr. John Webb.* 1s. 6d.
2234. GROUP OF THE VIRGIN AND CHILD; both have originally had metal crowns. Carved ivory. 15th century. Loan Catalogue, No. 106. *Lent by Mr. John Webb.*
- STATUETTE OF THE VIRGIN, standing, holding the Child; a metal crown on her head. Carved ivory. 14th century. Loan Catalogue, No. 105. *Lent by Mr. John Webb.* 1s. 10d.
2235. POINTER, in ivory, for reading manuscripts, the knob carved with two lions. 13th century. Loan Catalogue, No. 152. *Lent by Mr. John Webb.*
- POINTER, in ivory, used for reading manuscripts, the knob carved with Alexander's mistress and Aristotle. 14th century. Loan Catalogue, No. 153. *Lent by Mr. John Webb.*
- PLAQUE, in ivory, carved with two seated figures receiving presents from soldiers. 11th century. Loan Catalogue, No. 124. *Lent by Mr. John Webb.* 1s. 10d.

2236. TABLET, in ivory, representing the Adoration of the Magi, under canopies. 12th century. Loan Catalogue, No. 56.
Lent by Mr. John Webb. 1s. 6d.
2237. CASKET, in ivory; carved panels of mythological subjects surrounded by borders of rosettes; on the top, Centaurs and Lapithæ, Europa on the Bull, &c.; Byzantine. 10th cent. Loan Catalogue, No. 123. *Lent by Mr. John Webb.* 1s. 8d.
2238. TAU-STAFF, head, formed of two snakes set with jewels; in the centre, a figure under a canopy. Carved ivory. 12th century. Loan Catalogue, No. 113. *Lent by Mr. John Webb.*
- STAFF (Tau-shaped), fragment, carved with the signs of the Zodiac in lozenge-shaped compartments; in walrus tusk. 12th century. Loan Catalogue, No. 112. *Lent by Mr. John Webb.* 1s. 6d.
2239. CUP, in ivory, carved with allegorical figures of the seven cardinal virtues, under canopies, mounted in brass. 16th century. *Lent by Mr. John Webb.*
- PYX, in ivory, with carved and pierced work, of eagles, quatre-foils, &c.; round the cover are Arabic inscriptions. 10th century. Loan Catalogue, No. 127. *Lent by Mr. John Webb.* 1s. 6d.
2240. MIRROR-CASE, with two rows of figures, under Gothic canopies; love-scenes; carved ivory. 14th century. Loan Catalogue, No. 154. *Lent by Mr. John Webb.*
- MIRROR-CASE, in ivory; a lady and gentleman playing at chess in a tent. 14th century. Loan Catalogue, No. 139. *Lent by Mr. John Webb.* 1s. 10d.
2241. DIPTYCH, in ivory, carved with the Crucifixion and Virgin and Child. 14th century. Loan Catalogue, No. 80. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN seated, and Child holding an apple; carved ivory. 14th century. Loan Catalogue, No. 98. *Lent by Mr. John Webb.* 1s. 6d.
2242. PENDANT OF A GIRDLE, in ivory, carved with the Adoration of the Magi, under a canopy. 15th century. Loan Catalogue, No. 157. *Lent by Mr. John Webb.*
- PANEL, in ivory; the Virgin and Child seated under a canopy. 14th century. Loan Catalogue, No. 70. *Lent by Mr. John Webb.*
- PENDANT OF A GIRDLE, in ivory, carved in high relief with the Annunciation. 15th century. Loan Catalogue, No. 156. *Lent by Mr. John Webb.* 1s. 6d.
2243. TABLET, in two compartments; the Adoration of the Magi, and Presentation in the Temple; carved ivory. 10th century. Loan Catalogue, No. 48. *Lent by Mr. John Webb.*

- PANEL, in ivory, carved in three compartments, with scenes from the Passion of Christ. 14th century. Loan Catalogue, No. 86. *Lent by Mr. John Webb.* 1s. 6d.
2244. LEAF OF A DIPTYCH, in ivory ; pointed top ; the Nativity. 14th century. Loan Catalogue, No. 85. *Lent by Mr. John Webb.*
- TRIPTYCH, in ivory : in the centre, the Virgin and Child ; angels on the wings. 14th century. Loan Catalogue, No. 84. *Lent by Mr. John Webb.*
- TABLET, in ivory, with arched top ; the Virgin and Child between St. John and St. Catherine. 14th century. Loan Catalogue, No. 91. *Lent by Mr. John Webb.* 1s. 6d.
2245. PANEL, in ivory ; a man holding a spear supported by a woman. 15th century. Loan Catalogue, No. 125. *Lent by Mr. John Webb.*
- PLAQUES of the Evangelists seated, writing their Gospels ; carved ivory. 12th century. Loan Catalogue, No. 59. *Lent by Mr. John Webb.*
- BAS-RELIEF, in ivory, of a female kneeling before the Virgin and Child, a bishop and a saint standing by her side. 15th century. Loan Catalogue, No. 92. *Lent by Mr. John Webb.*
- CARVING, in ivory, in form of a crescent ; the Virgin and Child between St. John and St. Catherine. Loan Catalogue, No. 94. *Lent by Mr. John Webb.*
- BAS-RELIEF, in ivory ; Christ seated, holding a book. 13th cent. Loan Cat., No. 68. *Lent by Mr. John Webb.* 1s. 6d.
2246. TABLET, ivory, carved in low relief, the Presentation in the Temple. 11th or 12th century. Loan Catalogue, No. 49. *Lent by Mr. John Webb.*
- TABLET, in ivory, carved with the Crucifixion. 11th century. *Lent by Mr. John Webb.* 1s. 10d.
2247. DIPTYCH, of three divisions each, containing twelve scenes from the history of the Passion ; carved ivory. 14th century. Loan Catalogue, No. 76. *Lent by Mr. John Webb.* 1s. 10d.
2248. POLYPTYCH in ivory, in the centre of which is a Virgin and Child in high relief, on the sides are incidents from the life of the Virgin. 14th cent. *Lent by Mr. John Webb.* 1s. 10d.
2249. DIPTYCH, leaf, in ivory, carved with a seated consular figure, beneath which is a comic bas-relief. Roman. 6th century. *Lent by Mr. John Webb.* 1s. 10d.
2250. CHESSMAN, disk shaped, with carving in high relief of a man hawking, mounted on a griffin. *Lent by Mr. John Webb.*
- CHESSMAN, disk shaped, with carving in high relief of an armed man combating with a serpent. 13th century. *Lent by Mr. John Webb.*

- CHESSMAN, disk shaped, with carving in high relief of an abnormal quadruped. *Lent by Mr. John Webb.*
- CHESSMAN, disk shaped, with carving in high relief of a group, two figures of which are playing chess. 13th century. *Lent by Mr. John Webb.*
- PASTORAL STAFF HANDLE, in ivory, carved in compartments with figures of animals, real and imaginary. Byzantine. 12th century (?). *Lent by Mr. John Webb.* 1s. 10d.
2251. BOOK, with carved ivory plaque in the centre of the cover. *Lent by Mr. John Webb.* 1s. 6d.
2252. CASKET in ivory with gilt metal mountings, with coloured heraldic shields, and figures of the Virgin and St. Felix. Italian. 13th century. *Lent by Mr. John Webb.* 1s. 10d.
2253. BOOK-COVERS, in ivory; the Transfiguration and Ascension. 10th century. Loan Catalogue, No. 45. *Lent by Mr. John Webb.* 1s. 6d.
2254. TAU, or Handle of a Staff, in carved ivory, with figures of the Saviour, an angel, and a martyr. 12th century. *Lent by Mr. John Webb.*
- TAU, or Staff Handle, in carved ivory, with figures of monsters among foliage. 12th cent. *Lent by Mr. John Webb.* 1s. 6d.
2255. TABLET, in ivory, representing the Crucifixion, surrounded by emblematical devices. It has been originally studded with golden nails. 10th century. Loan Catalogue, No. 41. *Lent by Mr. John Webb.* 1s. 2d.
2256. STATUETTE OF A MALE SAINT, the hands wanting; carved ivory. 15th century. Loan Catalogue, No. 109. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN seated, holding the infant Saviour; carved ivory. 14th century. Loan Catalogue, No. 97. *Lent by Mr. John Webb.* 1s. 6d.
2257. DEVOTIONAL TABLET; the Annunciation, the Salutation, the Crucifixion, and the Resurrection; carved ivory. French. 14th century. *Lent by Mr. John Webb.* 1s. 6d.
2258. PANEL, in two compartments; a king riding, and a king in bed; carved ivory. 12th century. Loan Catalogue, No. 62. *Lent by Mr. John Webb.* 1s. 2d.
2259. TRIPTYCH, in ivory; in the centre, the coronation of the Virgin; on each wing three panels of saints, coloured ground, gilt borders. Venetian. 15th century. Loan Catalogue. No. 89. *Lent by Mr. John Webb.* 1s. 6d.
2260. CASKET in ivory, carved with the Siege of the Castle of Love on the top, and round the sides subjects from early romances. 14th century. Loan Catalogue, No. 128. *Lent by Mr. John Webb.* 1s. 10d.

2261. PANELS, in ivory, in four compartments, in which, under an arcade, are represented love scenes. 14th century. Loan Catalogue, No. 132. *Lent by Mr. John Webb.* 1s. 6d.
2262. GROUP OF THE VIRGIN, seated sideways, holding the Child, who has a bird and fruit; carved ivory. 14th century. Loan Catalogue, No. 102. *Lent by Mr. John Webb.*
- GROUP OF THE VIRGIN AND CHILD, seated on a throne; carved ivory. 14th century. Loan Catalogue, No. 100. *Lent by Mr. John Webb.* 1s. 6d.
2263. STATUETTE, carved ivory; a female figure with a sea-shell. Italian. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE of the youthful Bacchus, carved ivory. Italian. 16th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; Venus Anadyomene. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2264. GROUP, carved ivory; Venus and Adonis. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; the Virgin and Child, with St. John. Italian. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; a sylvan figure blowing a horn. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2265. BAS-RELIEF, Adam and Eve; carved ivory in ebony frame. Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 6d.
2266. INKSTAND, ebony, with ivory figures of Our Saviour and the woman of Samaria. Italian. 17th century. *Lent by Lady Stuart de Rothesay.* 1s. 6d.
2267. STATUETTE, carved ivory; the Saviour, or "Ecce Homo." Italian. 16th century. *Lent by Mr. R. Goff.*
- GROUP, the carrying off of a Sabine woman; carved ivory. Italian. 16th century. Loan Catalogue, No. 251. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; the Venus de Medicis. Italian. 16th century. *Lent by Mr. R. Goff.* 1s. 6d.
2268. PLAQUES, carved ivory, perforated, representing the Rulers of the Elements, surrounded with rococo scrolls. Italian. 17th century. *Lent by Mr. R. Goff.* 2s. 3d.
2269. CUP, decorated with Bacchanalian subjects; carved ivory. Italian. 17th century. *Lent by Mr. R. Goff.*
- CUP AND COVER, carved ivory. Flemish. 17th century. (Bernal collection.) Loan Catalogue, No. 271. *Lent by Mr. R. Goff.*
- CUP AND COVER, carved ivory; by Fiammingo. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2270. STATUETTES OF TWO BOYS, ivory. Italian. 17th century. *Lent by Mr. R. Goff.*

- STATUETTES of male and female peasants; ivory. German. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2271. TANKARD BODY or DRUM, Bacchanalian subject; carved ivory on ebony stem, by Antonio Leoni. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2272. FRAGMENT of a group in alto-relievo, and groups of two amorini in alto-relievo; carved ivory. Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2273. PLAQUE, carved ivory, representing the Day of Judgment, after the Sistine fresco of Michael Angelo. Italian. 16th century. *Lent by Mr. R. Goff.* 1s. 6d.
2274. PLAQUES, carved ivory, the Nativity and the Annunciation. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2275. PLAQUES, carved ivory, representing the Brazen Serpent in the Wilderness, and Moses descending with the two tables of the commandments. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 6d.
2276. GROUP, carved ivory; Venus and Cupid. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; a young mother and child. Italian. 17th century. *Lent by Mr. R. Goff.*
- GROUP, carved ivory; a female figure, with two children, Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2277. TANKARD AND COVER, the four seasons; carved ivory. mounted in gilt metal. Flemish. 17th century. *Lent by Mr. R. Goff.*
- TANKARD AND COVER, "the Bauerkreis," or peasants' war; carved ivory, with gilt bronze mountings. German. Early 18th century. *Lent by Mr. R. Goff.* 1s. 10d.
2278. PLAQUES, ivory; Hagar and the Angel. Italian. 17th century. *Lent by Mr. R. Goff.*
- PLAQUE, ivory; Lot and his Daughters. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2279. PLAQUE, Bacchanalian subject; style of Il Fiammingo. *Lent by Mr. R. Goff.* 1s. 10d.
2280. STATUETTE, carved ivory; a soldier in plate armour. German. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; the Virgin of the Immaculate Conception. Spanish. 17th century. *Lent by Mr. R. Goff.*
- STATUETTE, carved ivory; a huntsman. German. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2281. PLAQUE, ivory; Joseph and Potiphar's Wife. Italian. 17th century. *Lent by Mr. R. Goff.*
- BAS-RELIEF, in pierced ivory; Christ before Pilate. German. 16th century. *Lent by Mr. R. Goff.*

- PLAQUE, ivory; with bas-relief of Joseph relating his dream. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2282. PLAQUES, ivory; the Temptation and the Expulsion. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2283. PLAQUE, ivory. Nymph with two children nursed by Cupids. Flemish. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2284. PLAQUE, ivory. The Judgment of Paris. German. 16th century. *Lent by Mr. R. Goff.*
- PLAQUE, in ivory; the Judgment of Paris, with Mercury. Italian. 17th century. *Lent by Mr. H. Goff.* 1s. 10d.
2285. PLAQUE, ivory; the Judgment of Paris. German. 16th century. *Lent by Mr. R. Goff.*
- PLAQUE, ivory, with bas-relief of the Martyrdom of St. Lawrence. German. 17th cent. *Lent by Mr. R. Goff.* 1s. 10d.
2286. PLAQUES, ivory, in ebony frames, with bas-reliefs of Diana and Endymion, and of Venus and Adonis. Italian. 17th century. *Lent by Mr. R. Goff.* 1s. 10d.
2287. CASKET, in carved ivory (showing the back). *Lent by Mr. R. Goff.* 1s. 10d.
2288. CASKET, in carved ivory (showing side). *Lent by Mr. R. Goff.* 1s. 10d.
2289. CASKET, in carved ivory (showing front). *Lent by Mr. R. Goff.* 2s. 3d.
2290. TABERNACLE, tortoise-shell, with silver mouldings; in the centre an ivory plaque, in high relief, of the Crucifixion. Venetian. 17th century. *Lent by Mr. R. Goff.* 2s. 3d.
2291. NUTMEG-GRATER, with grotesque bas-relief in ivory, at the back, a peasant drunk and dancing. German. 17th century. *Lent by Mr. R. Goff.*
- FIGURE, recumbent, in ivory; Venus sleeping, a sheet rolled up under the left arm. French. 17th century. *Lent by Mr. R. Goff.* 1s. 2d.
2292. BOWL AND COVER, in lapis-lazuli, spirally fluted and carved with leaves; mounted in silver-gilt. *Lent by Lady Stuart de Rothesay.*
- TANKARD, in ivory, carved with the Rape of the Sabine Women; mounted in silver-gilt. Flemish. 17th century. *Lent by Lady Stuart de Rothesay.* 1s. 10d.
2293. TENURE HORN, carved ivory, mounted in silver. Byzantine. 9th or 10th century. *Lent by Mr. H. Blackburn.* 2s. 3d.
2294. STATUETTE OF VENUS, with Cupid; carved ivory. Italian. 17th century. Loan Catalogue, No. 264. *Lent by Baron L. de Rothschild, M.P.*
- STATUETTE OF PARIS holding the apple, carved ivory. Italian. 17th century. Loan Catalogue, No. 265. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.

2295. STATUETTES of the Seasons; ivory figures under enamelled and jewelled canopies. 16th century. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2296. STATUETTES of the Seasons; ivory figures under enamelled and jewelled canopies. *Lent by Baron L. de Rothschild, M.P.* 1s. 10d.
2297. TANKARD, carved ivory, mounted in silver-gilt. 17th century. Loan Catalogue, No. 277. *Lent by Baron L. de Rothschild, M.P.*
- TANKARD, carved ivory, mounted in silver-gilt. Italo-Flemish carving. 17th century. Loan Catalogue, No. 275. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
2298. CUP AND COVER, in rhinoceros horn; subject of Meleager and Atalanta. Flemish. 17th century. Loan Catalogue, No. 8,005. *Lent by Baron L. de Rothschild, M.P.* 1s. 6d.
2299. EWER, of a flattened oval form; carved ivory. Flemish. Date about 1660. Loan Catalogue, No. 270. *Lent by Baron L. de Rothschild, M.P.* 2s. 3d.
2300. COMB, in ivory, carved with arabesques, and pierced. *Lent by Mr. A. Barker.*
- STATUETTE OF THE VIRGIN, in ivory, the stand inlaid with mother-of-pearl. *Lent by Mr. A. Barker.* 1s. 10d.
2301. STATUETTE, in ivory, of St. Catharine of Siena. Italian. 15th century. *Lent by Mr. A. Barker.*
- PLAQUE, in ivory, representing a prince of the Visconti family, probably Giangaleazzo. Italian. End of 14th century. *Lent by Mr. A. Barker.* 1s. 10d.
2302. FIGURE OF APOLLO, in ivory, by Scheemakers. 1732. *Lent by Mr. G. H. Morland.*
- STATUETTE of a female figure holding a wreath; ivory; by Scheemakers. 1732. *Lent by Mr. G. H. Morland.* 1s. 6d.
2303. RELIEVO of a Dutch lady, in ivory. Date about 1660. Loan Cat., No. 309. *Lent by Sir C. Wentworth Dilke, Bt.* 1s. 10d.
2304. TRIPTYCH, in ivory; in the centre, nine compartments of the Crucifixion, and other Scriptural subjects, and six in each of the wings. 15th cent. *Lent by Mr. G. H. Morland.* 1s. 10d.
2305. DAGGER-CASE, in ivory, carved with inscriptions and busts of the Dukes of Urbino; coloured. *Lent by Mr. A. Barker.*
- DAGGER-CASE, in ivory; the handle in form of a female bust. 14th cent. *Lent by Mr. A. Barker.* 1s. 10d.
2306. DAGGER-SHEATH, in ivory, carved and pierced; terminal figures at the sides. *Lent by Mr. A. Barker.*
- DAGGER-CASE, in ivory, carved with arms, busts, and inscriptions referring to the Dukes of Urbino. *Lent by Mr. A. Barker.* 2s. 3d.

2307. TRIPTYCH, in ivory, carved and coloured with the Crucifixion and saints. *Lent by Mr. A. Barker.* 1s. 10d.
2308. POLIPTYCH, in ivory, partly gilt and coloured, in form of a canopy, containing a statuette of the Virgin and Child; the back and four wings semée with fleurs-de-lis; the outside chequered black and white. 15th century. *Lent by Mr. A. Barker.* 1s. 10d.
2309. HUNTING-HORN, in ivory, carved with hunting scenes, crocodiles, and angels supporting a shield of arms. Oriental work. *Lent by Mr. A. Barker.*
HORN, in carved ivory, with animals, hunters, and reptiles, in relief, with inscriptions. *Lent by Mr. A. Barker.* 1s. 10d.
2310. POWDER-FLASK, in ivory, with the monogram "I. S." in the centre. *Lent by Mr. A. Barker.*
PESTLE AND MORTAR, in ivory, with monogram "I.S." *Lent by Mr. A. Barker.* 1s. 6d.
2311. STATUETTE, in ivory; Virgin and Child. 14th century work. *Lent by Mr. A. Barker.* 1s. 10d.
2312. STATUETTE, in ivory. *Lent by Mr. A. Barker.* 2s. 3d.
2313. SITULA, or two handled pail for holy water, in carved ivory, encircled by two bands of figures. Supposed to be 10th century work. Loan Catalogue, No. 8,018. *Lent by Mr. G. Attenborough.* 1s. 6d.
2314. WASSAIL HORN, mounted and lined throughout with silver gilt. English work. 14th century. Loan Catalogue, No. 3,220. *Lent by Queen's College, Oxford.* 2s. 3d.
2315. HORN, in carved ivory. German work. Date about 1520. *Lent by Mr. A. Fountaine.* 2s. 3d.
2316. TANKARD, in carved ivory. Flemish work. 17th century. *Lent by Mr. Robert Napier.* 3s.
2317. TRIPTYCH, in carved ivory. 13th or 14th century work. *Lent by Mr. G. H. Morland.* 3s.
2318. VASE, openwork, in ivory and or-molu. French work. Time of Louis Seize. *Lent by Mr. George Field.* 3s.
2319. CROZIER-HEAD, in carved ivory. English work, 14th century. *Lent by Mr. Philip H. Howard.* 3s.
2320. GRACE CUP OF THOMAS À BECKET, in ivory, mounted in silver-gilt. *Lent by Mr. Philip H. Howard.* 3s.
2321. TABLET, in carved ivory; "The Ascension." 9th century work. Loan Cat., No. 172. *Lent by Mr. G. H. Bohn.* 1s. 6d.
2322. TRIPTYCH, in carved ivory. Early 14th century work. Loan Catalogue, No. 177. *Lent by Mr. E. Waterton.* 1s. 6d.
2323. STATUETTE OF THE VIRGIN AND CHILD, in carved ivory. English work of the end of the 13th cent. Loan Cat., No. 204. *Lent by Mr. J. Hope Scott.* 1s. 10d.

2324. BOX, in carved ivory. 14th century work. Loan Catalogue, No. 210. *Lent by Lord Clifford.* 1s. 6d.
2325. THE "CLEPHANE HORN," in carved ivory. 9th century work. Loan Catalogue, No. 212. *Lent by the Marquis of Northampton.* 2s. 8d.
2326. TANKARD, in carved ivory, mounted in silver-gilt, set with plaques of translucent enamel. Flemish. 17th cent. work. Loan Cat., No. 278. *Lent by the Viscount Strangford.* 2s. 3d.
2327. THE BRUCE HORN, tenure horn of Severnake Forest; carved ivory. 14th century. *Lent by the Marquis of Ailesbury.* 3s. 4d.
2328. CASKET, in carved ivory (showing the front). Date about 1350. *In the South Kensington Museum.* 1s. 6d.
2329. CASKET, in carved ivory (showing the back). Date about 1350. *In the South Kensington Museum.* 1s. 10d.
2330. VASE, in ivory and ormolu. French. Temp. Louis XVI. 1s. 10d.
2331. CARVING, in ivory. Byzantine. 1s. 10d.
2332. TABLETS, three fitting together; carved ivory. Chinese. *Lent by the Earl of Elgin and Kincardine.* 1s. 6d.
2333. CHESSMEN, red and white ivory. *Lent by the Earl of Elgin and Kincardine.* 1s. 10d.
2334. CRUCIFIX; carved ivory figure on black wood cross. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2335. PAIR OF TABLETS, ivory, carved in high relief with Christ bearing the cross and crowned with thorns, in black frame. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2336. PLAQUE, carved ivory, in three divisions; Washing the Saviour's Feet, Agony in the Garden, and Crucifixion. 14th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2337. CARVING, in bone, of Cupid and kneeling figures; marqueterie frame, pointed top. Venetian. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2338. PLAQUE, ivory, carved in high relief with the Martyrdom of St. Lawrence; numerous figures. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 2d.
2339. EWER, in stag horn. Augsburg. Date about 1670. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2340. TABLET, carved ivory; the Crucifixion, in rosewood frame. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2341. DIPTYCH, ivory, carved with the Crucifixion and another Scriptural subject, in white metal frame. CROSS, lapis-lazuli, with gold enamelled figure of Christ; black pedestal, with small enamelled flowers. And ETUI CASE, ivory, in form of a richly-dressed lady, partly inlaid with gold. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.

2342. TRIPTYCH, Venetian carved bone, with the Crucifixion and figures of saints ; marqueterie frame. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2343. SALVER, ivory, carved with hunting scenes ; in the centre are Diana and Actæon. Augsburg. Dated 1673. *Lent by Mr. A. J. B. Beresford Hope.* 2s. 3d.
2344. TANKARD, carved ivory, with cupids, vines, and animals ; on the cover a medallion of the offerings of the Magi. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2345. TABLET, ivory ; the Virgin and Child between two angels under a triple canopy. 15th century. And TABLET, ivory, in four divisions of Scriptural subjects, under canopies and Gothic tracery ; the Crucifixion, &c. 15th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2346. CROZIER, of ivory ; plain ivory stem ; the head carved with the coronation of the Virgin. Loan Catalogue, No. 207. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2347. THREE COMBS, in carved ivory. Modern Hindoo work. *In the South Kensington Museum.* 1s. 2d.
2348. COFFER, with arched top ; marqueterie of wood, bone, and ivory, with engraved ivory plaques in front ; the lock plate and handles of gilt metal. South Italian. 15th century. *In the South Kensington Museum.* 1s. 2d.
2349. DRAFTBOARD, in ebony and ivory, enclosing a set of chessmen of silver and gilt. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2350. CASKET, octagonal, with plaques of carved bone and marqueterie of coloured woods. Italian. Quattro-cento work. *In the South Kensington Museum.* 1s. 2d.
2351. TRIPTYCH, in carved ivory, stained ; in the centre is the coronation of the Virgin, on the shutters figures of angels and subjects from the life of our Saviour. Italian. The work of A. Orcagna. Date about 1350. (Gigli-Campana coll.) *In the South Kensington Museum.* 1s. 6d.
2352. OLIPHANT, or IVORY HORN, carved with interlaced ornament containing animals. Byzantine. 11th century. *In the South Kensington Museum.* 1s. 6d.
2353. TWO COMBS, in carved ivory. Modern Hindoo work. *In the South Kensington Museum.* 1s. 2d.
2354. CASKET, in marqueterie of tortoiseshell and ivory. 17th century. *In the South Kensington Museum.* 1s. 2d.
2355. CUP AND COVER, ivory, turned in eccentric curved mouldings ; the stem supported by a nude youthful figure, also worked by the turning lathe. Executed and signed by a German artist in Tuscany, A.D. 1581. And CUP AND COVER, ivory, of pentagonal shape with eccentric turned mouldings ; the stem is an open spiral coil. Italian. Dated 1581. (Pouretales coll.) *In the South Kensington Museum.* 1s. 2d.

2356. CARVING, in ivory, representing a castle with warriors on the battlements, probably a chessman. 14th century. BOX, in turned ivory, with lock, clamps, &c., in gilt brass. German or French. 13th century. Intended as a "custode" or box for the altar wafers. COFFRET, in wood, with iron clamps and hinges, terminating in raised acorns. German. 14th or 15th century work. *In the South Kensington Museum.* 1s. 2d.
2357. PLAQUE, in carved ivory, in three compartments; with figures of the Virgin and Child and of St. Joseph; one of the wings of a small polyptych. Date about 1330. PEARL OYSTER SHELL, sculptured with the Crucifixion in low relief. French or German. Date about 1500. MEDALLION or PENDANT ORNAMENT; relievo of St. George and Dragon in stag's horn, mounted in silver gilt. French. 15th century work. MEDALLION, in carved ivory; the Assumption of the Virgin; picked out in colours and gold. 14th century work. *In the South Kensington Museum.* 1s. 2d.
2358. POWDER FLASK, ivory, flattened oval, carved in bas-relief with groups of Mars and Venus, and of Bellona crowned by Victory. French. Date about 1550. (Pourtales coll.) CYLINDER, ivory, probably the drum of a tankard, or a pedestal, with the Destruction of Niobe's children carved in high relief. Italian. 17th century. *In the South Kensington Museum.* 1s. 2d.
2359. PREDELLA, in bone, divided into nine compartments by figures of saints and angels under Gothic niches; the subjects represent incidents in the history of our Saviour. The work of Andrea Pisano. Date about 1300-20. (Gigli-Campana coll.) *In the South Kensington Museum.* 1s. 2d.
2360. OLIPHANT, or IVORY HORN, carved with foliage and hunting subjects, mounted in silver. German. 15th century. (Soltyskoff coll.) *In the South Kensington Museum.* 1s. 2d.
2361. COFFRET, in carved bone and wood marquetry. Italian. 15th century work. The sculptures represent the history of Jason. *In the South Kensington Museum.* 1s. 2d.
2362. THREE BUSTS; Roman poets and orators. Dated 1733. Carved ivory, on black pedestals. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2362. CUP, in ivory, carved with an equestrian figure of an emperor piercing an enemy; on the back the arms of Holland; the cover surmounted by a helmet. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2363. COFFRET, overlaid with pieces of ivory carved with figures, leaf work, &c.; the base and cover inlaid with tarsia work of horn, wood, and ivory. Italian. Quattro-centro work. *In the South Kensington Museum.* 1s. 6d.

2364. STATUETTE, in ivory ; a skeleton or emaciated corpse-like figure beating a drum ; a "Dance of Death" subject. German or Flemish work. First half of 17th century. *In the South Kensington Museum.* 1s. 6d.
2365. BAMBINO, or infant in swaddling-clothes, opening as a casket or box ; carved ivory, mounted in or-molu. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2366. CHESSMEN, set of, turned ivory, painted and gilded (31 pieces). Burmese. *In the South Kensington Museum.* 1s. 6d.
2367. CASKET, or OBLONG BOX, in carved ivory, divided into panels ornamented with classical subjects. Probably Byzantine work of the 9th or 10th century. Obtained from the Treasury of the Cathedral of Veroli, near Rome. *In the South Kensington Museum.* 3s.
2368. CASKET, or OBLONG BOX, No. 2367, showing one end. 1s. 6d.
2369. CASKET, or OBLONG BOX, No. 2367, showing one end. 1s. 6d.
2370. CASKET, or OBLONG BOX, No. 2367, showing one side. 3s.
2371. CASKET, or OBLONG BOX, No. 2367, showing the back. 3s.
2372. MARRIAGE CASKET, octagonal ; the frame of ivory and wood marquetry, with carved bone mouldings and medallions of figures on the sides. Venetian. 16th century. *Lent by Mr. A. Barker.* 1s. 6d.
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CARVINGS IN WOOD.

2460. "CASSONE," or Marriage Coffe. Italian. Date about 1550.
In the South Kensington Museum. 2s. 3d.
2461. "CASSONE," or Marriage Coffe. Italian. Date about 1550.
In the South Kensington Museum. 2s. 3d.
2462. CARVING in box-wood. *In the South Kensington Museum.*
1s. 10d.
2463. BOX, in wood, inlaid with ivory. Marqueterie. German.
Dated 1556. (Bernal coll.) *In the South Kensington Museum.*
1s. 6d.
2464. STATUETTE of the Infant St. John, in painted wood. Spanish,
17th century. *In the South Kensington Museum.* 1s. 6d.
2465. HARP of Marie Antoinette. *In the Museum of the Louvre,*
Paris. 2s. 3d.
2466. HARP of Marie Antoinette. *In the Museum of the Louvre,*
Paris. 2s. 3d.
2467. HARP of Marie Antoinette. *In the Museum of the Louvre,*
Paris. 2s. 3d.
2468. BELLOWS, in carved chestnut-wood, picked out with gilding.
Italian work. Date about 1560. *Lent by Mr. Hollingworth*
Magniac. 2s. 8d.
2469. BELLOWS, in carved chestnut-wood. Same as No. 1968,
shewing the reverse. *Lent by Mr. Hollingworth Magniac.*
2s. 8d.
2470. CHAIR, in carved oak. French renaissance work. Date about
1520. *Lent by Mr. Hollingworth Magniac.* 2s. 8d.
2471. COFFER, in carved box-wood, with lock and mounts in silver-
gilt. German or Swiss work of the early part of the 15th
century. *Lent by Mr. Hollingworth Magniac.*
COFFER, in carved box-wood, with silver lock and hinges.
German or Swiss work of the 15th century. *Lent by Mr.*
Hollingworth Magniac. 2s. 3d.
2472. PORTRAIT in bas-relief, carved in pear-wood. German. Dated
1500. Loan Catalogue, No. 6,736. *Lent by Baron L. de*
Rothschild, M.P. 1s. 10d.
2473. CABINET, in gilt wood, with lapis lazuli columns, faced with
plaques of the same stone and pieces of agate, on a stand.
Lent by Lady Stuart de Rothesay. 1s. 10d.
2474. THRONE, or Chair of State, in carved wood, with terminal
figures. Loan Catalogue, No. 801. *Lent by Mr. H.*
Vaughan. 1s. 10d.

2475. CROSS, carved in wood, with minute Scriptural subjects, mounted in gilt metal. Russian work. *Lent by Mr. A. Barker.*
- CROSS, carved in wood, with the Crucifixion and other Scriptural subjects. Russian. *Lent by Mr. A. Barker.* 1s. 6d.
2476. ALTAR-PIECE, early painted, with circular top, gold ground, divided into six compartments, of the Virgin and Child and Saints. *Lent by Mr. A. Barker.* 1s. 10d.
2477. TRIPTYCH, in painted wood; in the centre, the Virgin and Child; saints and angels on the wings, on gold ground, by Taddeo Gaddi. *Lent by Mr. A. Barker.* 2s. 3d.
2478. CASKET OF BLACK WOOD, with appliqué gilt ornaments and scrolls. *Lent by Mr. A. Barker.* 2s. 3d.
2479. TABLET, in wood, containing four convex statuettes of emperors and attendants under canopies, carved in ivory. *Lent by Mr. A. Barker.* 1s. 10d.
2480. CUP, in carved wood, mounted in or-molu, in form of a dolphin. 17th century. *Lent by Mr. A. Barker.* 1s. 10d.
2481. MEDALLION, wood carved in open work on one side, with figure of the Saviour surrounded by busts of saints, on the other with the Virgin and Child, similarly surrounded. Russo-Greek. 18th century. *Lent by Mr. A. Barker.*
- TRIPTYCH, in carved wood, with saints, &c., in a silver case. Russian work. *Lent by Mr. A. Barker.* 1s. 6d.
2482. STATUETTE, Virgin and Child; boxwood; German, 17th century. Bronze Venus, on white marble pedestal; Italian, 17th century. Boxwood statuette, Cupid bending his bow; Italian, 18th century. *Lent by Mr. A. Barker.* 1s. 10d.
2483. CHEST, in carved oak. French Gothic work. Date about 1480. *Lent by Mr. H. Godwin Austen.* 1s. 10d.
2484. CHEST, in carved oak (front). French Gothic work. Date about 1480. *Lent by Mr. H. Godwin Austen.* 2s. 3d.
2485. TRIPTYCH, or miniature Altar-piece, carved in box-wood. Flemish work. Date about 1490. *Lent by Lord Edward Fitzalan Howard.* 3s.
2486. TRIPTYCH, in carved box-wood. English Gothic work. Date about 1330. *Lent by Lord De l'Isle and Dudley.* 2s. 8d.
2487. STATUETTE, in carved box-wood; ascribed to Albert Durer. *Lent by the Rev. Walter Sneyd.* 3s.
2488. CABINET, in Marqueterie, mounted in ormolu. French work, temp. Louis Seize. *Lent by the Duke of Hamilton.* 3s.
2489. CABINET, or KNEE-HOLE TABLE, "Boule." French. Date about 1700. *Lent by Capt. Seglam.* 1s. 10d.
2490. CABINET, in Ebony; ornamented with statuettes of the Cardinal Virtues in chestnut wood, and with six Limoges enamel plaques of Scriptural subjects; colour heightened with gold. Italian. 16th cent. *Lent by G. H. Morland.* 1s. 10d.

2491. "GUERIDON" or "TORCHERE," the upper part only carved in wood with Amorini, strap-work ornament, &c.; partly gilded, and the Amorini painted in flesh tints. Italian (Venetian) work. Date about 1560. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2492. COFFER, in carved wood, partly gilt. Venetian work. Date about 1550. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2493. COFFER, in carved wood, ornamented with scroll work in low relief; partly gilt. Venetian work. Date about 1530-40. (Soulages coll.) *In the South Kensington Museum.* 1s. 2d.
2494. BOX, in bamboo, to hold lime for beetul chewing. From Sumatra. (Presented by the Crystal Palace Company.) *In the South Kensington Museum.*
- BOX, in bamboo. From Sumatra. (Presented by the Crystal Palace Company.) *In the South Kensington Museum.* 1s. 2d.
2495. COFFER CABINET of marquetry. Spanish? 17th century work. *In the South Kensington Museum.* 1s. 2d.
2496. JEWEL COFFER, in polished wood; mounted with brass escutcheon corner plates and floriated hinges. *In the South Kensington Museum.* 1s. 2d.
2497. PICTURE-FRAME, oval, in carved wood, with garland of flowers and fruit in very high relief, gilt. French. End of 17th century. Purchased from Mr. John Webb. *In the South Kensington Museum.* 1s. 2d.
2498. KNIFE CASE, in carved wood, painted or lacquered; containing six knives with engraved and gilded steel hafts. Italian, 1564. (Bernal coll.) *In the South Kensington Museum.* 1s. 2d.
2499. STATUETTE OF ST. FRANCIS XAVIER, in painted wood. Spanish. 17th or early 18th century. *In the South Kensington Museum.* 1s. 6d.
2500. SQUARE BOX, incrustated with marquetry of bone, coloured woods, &c. German. Date about 1540. *In the South Kensington Museum.* 1s. 6d.
2501. PANEL, in walnut-wood, carved in low relief, with an allegoric representation of the seven cardinal virtues. French. Date about 1570. (Pourtales coll.) *In the South Kensington Museum.* 1s. 2d.
2502. BOX, or SMALL CABINET, in ebony, decorated with mounts in gilt bronze (in the form of a sarcophagus). Florentine. Date about 1600. *In the South Kensington Museum.* 1s. 2d.
2503. BAS-RELIEF, in wood, of the Virgin, the youthful Saviour and St. John, after Raphael, in carved wooden frame, parcel gilt. Italian. 16th century. *In the South Kensington Museum.* 1s. 2d.

2504. BOX, or COFFER, in walnut-wood, carved all over in Gothic tracery. French or German. Date about 1460. *In the South Kensington Museum.* 1s. 6d.
2505. BOX, in carved oak. English. 17th century work. *In the South Kensington Museum.* 1s. 6d.
2506. GROUP OF ST. CHRISTOPHER carrying the infant Christ, on a scroll pedestal, carved in box-wood. And SPANISH CARVED WOOD FIGURE OF A FEMALE, with ears of corn in her hat; ivory face, hands, and feet. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2507. CHAPLET of 54 beads, in ebony, with a jet figure of St. James of Compostella, mounted in a silver frame. 16th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 10d.
2508. STATUETTE OF OUR SAVIOUR BEARING THE CROSS, in painted wood. The work of Carnicer, of Salamanca. Date about 1730-50. *In the South Kensington Museum.* 1s. 2d.
2509. CABINET, in carved ebony and ivory marquetry. Date about 1630. *In the South Kensington Museum.* 1s. 6d.
2510. COFFER CABINET. Marquetry of coloured woods. Spanish? 16th century. *In the South Kensington Museum.* 1s. 2d.
2511. TRIPTYCH, in carved box-wood, with case in silver gilt, enriched with filigree cloisonné enamels in dark blue and turquoise colours. Russo-Greek. 17th century work. (Bernal coll.) *In the South Kensington Museum.* 1s.
2512. COFFER overlaid with tortoiseshell and brass foliated and floriated scroll ornament. French red "Boule" work. *In the South Kensington Museum.* 1s. 6d.
2513. WORK BOX, in carved sandal-wood. Modern Indian work. *In the South Kensington Museum.* 1s. 2d.
2514. CASKET, in walnut-wood, carved with strap and guilloche ornamentation. Florentine. Cinque-cento period. *In the South Kensington Museum.* 1s. 6d.
2515. CASKET in carved and polished Indian walnut-wood. Florentine. 17th century work. *In the South Kensington Museum.* 1s. 2d.
2516. CRUCIFIX, box-wood, with appliqué ivory figures; on the back emblems of the Passion; opening for relics. 17th century. *Lent by Mr. A. J. B. Beresford Hope.* 1s. 6d.
2517. BOX, with shield of arms on the top, containing eleven roundel cards, decorated with various devices and scriptural and other mottoes in old English characters. Date, first half of the 16th century. *In the South Kensington Museum.* 1s. 6d.

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Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART.

LIST OF CHROMOLITHOGRAPHS

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